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Martha's Vineyard

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December/January 2016



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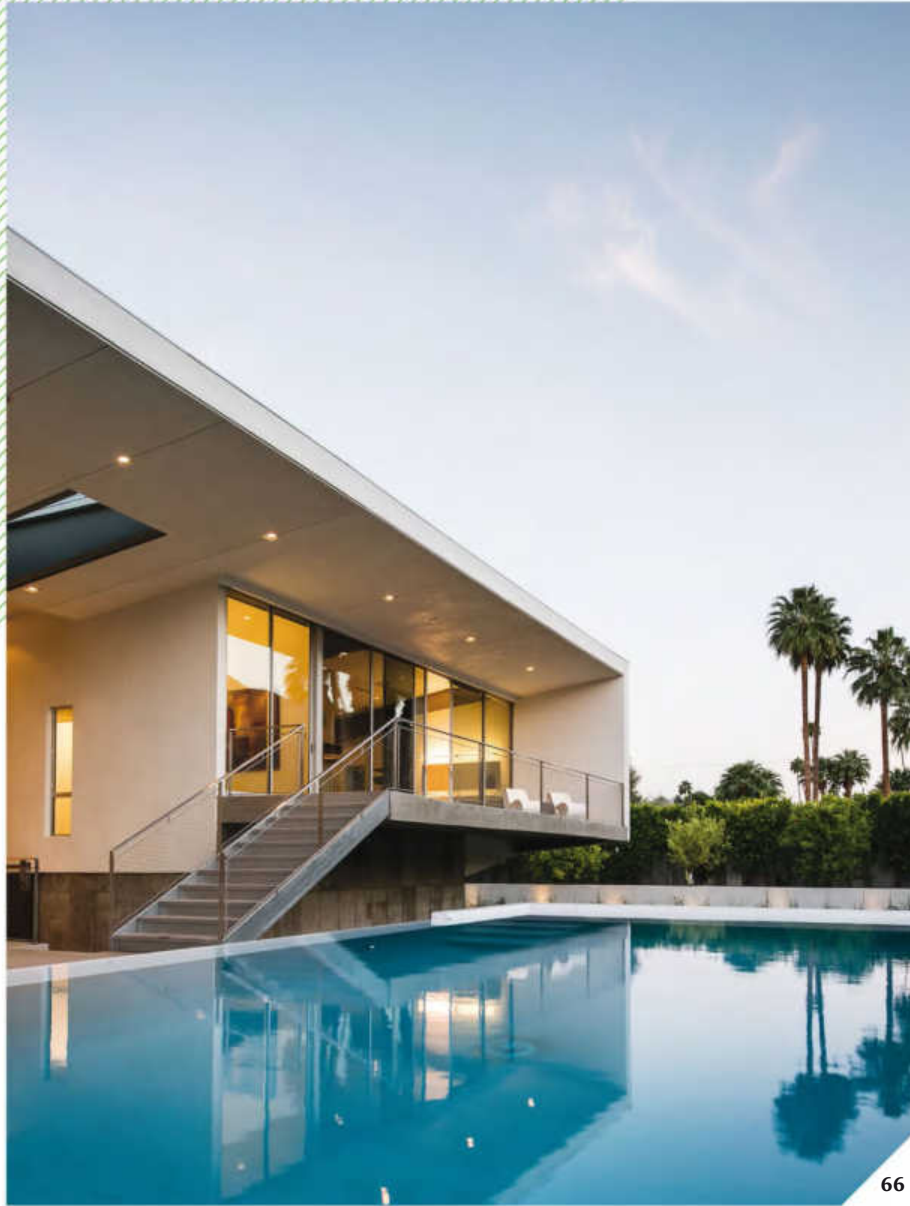
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“If you’re going to build in the desert, it’s your responsibility to construct something that has little impact on the planet.” —Catherine Hollis, designer

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DWELL DECEMBER/JANUARY 2016

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Sander Architects build an energy-efficient hybrid prefab, with a multi-layered exterior and a deep roof canopy, to keep the residents comfortable in the desert heat of Palm Springs.

TEXT BY

Erika Heet

PHOTOS BY

Dave Lauridsen

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TEXT BY

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TEXT BY

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PHOTOS BY

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Photo by Chuck Choi

This page: An exterior stairway connects the master suite to a lap pool and the rest of a low-slung California desert retreat, p. 66.
Photo by Dave Lauridsen



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TEXT BY

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PHOTOS BY

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TEXT BY

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PHOTOS BY

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TEXT BY

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PHOTOS BY

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On a remote site in Norway, a hunting cabin is constructed entirely from materials found in the vicinity.

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Enough about us. Let's talk about you for a minute.

There is the relaxed you (hopefully we'll be seeing that you a little more often).

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The Modern Prefab

When building a house, predictability is a privilege.

Think about all the variables that can wreak havoc on even the most organized program: environmental calamities, unexpected expenses, erroneous measurements. As with any complex enterprise, there are myriad opportunities for error. This is but one reason why prefabrication as a methodology offers a smart option—control mitigates risk.

In putting together this issue, we are reminded that prefab in an urban setting has potential to change the way we look at housing in cities. It offers a quick way to increase the density that the growing metropolis demands; the challenges are craftsmanship and precision. Demanding tolerances are required to snap together multiple dwellings within a complex framework of structure, plumbing, and envelope. Yet, as the projects in the following pages indicate, a prefab structure isn't simply a ready-made box. There's a range of prefabrication that includes just walls and/or components that are assembled on-site. This may be a less iconic, photogenic vision of ready-made prefab, but it's certainly part of tomorrow's landscape. A middle path between on-site construction and prefab is somewhat more time-intensive, but it allows greater customization and flexibility. In the future, we will see prefab architecture expressed as various niches within a spectrum of ready-made modules and standard on-site construction.

A case in point is the UrbanLab project in Chicago, Illinois (page 102). This live-work structure ensconced within a post-industrial neighborhood proves that prefab can suit a range of needs—manufacturing, residential and retail—and it can do so in a generously proportioned, thoughtfully considered way (not to mention, the project came in at under \$200/square foot). As Sarah Dunn, the project's architectural designer, noted with cautious optimism: Clients are beginning to understand that the speed at which a home can be assembled is meaningless if the end product isn't customized to their needs. As prefab sheds its more negative associations and clients become more sophisticated about the process, architects are gaining greater license to experiment.

As new and adventurous projects like the ones in

this issue show, the wide range of where and how prefab solutions can be utilized continues to expand—from simply integrating panelized construction materials to creating fully modular homes that can be plugged into any setting. Consider the home in Yardley, Pennsylvania, comprised of 11 shipping containers (page 108). Here we glimpse residents empowered to design for themselves through adaptive reuse. Unafraid to take on the challenge, they found themselves embracing both the process and its highly personal, idiosyncratic result.

Modular prefabrication for new construction, after all, just seems sensible on a certain level: How can one dispute the merits of easy installation, speed of construction, cost-efficiency, and, in the case of a Martha's Vineyard house by Peter Rose (page 74), movability in the case of necessity? A structure's ability to respond to a site is evident in this home, which sits perched atop a bluff. Another example is found in the Forest Lodge caravan in England (page 58), a demonstration of minimizing impact by building offsite and craning into place. Continuing with this thread, don't miss the KissKiss House in Ontario, Canada (page 54). Here we see harmony at work, as the home skirts over rocks and anchors into the hillside, appearing to float over the ground. This is prefab that doesn't feel like prefab—while there's nothing wrong with boxy forms set in the landscape, this home really showcases true versatility, on par with standard construction.

As with any evolving technology and practice, architectural prefabrication isn't without its challenges. A steady stream of commissions, as well as adventurous, engaged clients, are needed for any firm to stay in business. So until prefabrication becomes a more understood, embraced, and utilized method of building, it will remain a challenge to find and support the specialized craftspeople that create these innovative structures. We hope that by continuing to herald exciting breakthroughs and unexpected practitioners, prefab will continue to prevail.

Amanda Dameron, Editor-in-Chief

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**Executive Vice President,
Content / Editor-in-Chief**
Amanda Dameron

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Lisa Higgins

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Production Director

Laura McLaughlin

Editorial Production Manager,

Print/Digital

Oscar Cervera

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Emma Wells

Media Relations

Communications Director

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whitney@dwel.com

Article Reprints

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Feedback



LETTERS

Great story ("A Family Affair," September 2015), especially when they realized that they could build things the way they wanted them. Love it when people think outside the box!

@guzzi_g

Posted to Instagram

I loved the July/August issue on tech-driven domestic engineering. It's not only the way of the future, but a means to help salvage it. As usual—"Dwell done!"

Malcolm Leigh Guthridge

Posted to Facebook

As a Canadian subscriber to Dwell who's proud of my heritage, I was very surprised that "Tuning In" (July/August 2015) did not include the Canadian-produced "G" series made by Clairtone in Canada during the '60s. For me at that time, the G and the G2 were right out of my price range, but a G3 was affordable. The sound was spectacular—it seemed as if it was everywhere. I look fondly on that period of time, as I have never been able [to find another stereo system] in a price range I can afford that reproduces that sound.

Gathorne Burns
Winnipeg, Canada

***Editor's Note:** We absolutely recognize Clairtone, but were unfortunately limited by space. The online version of the story has been updated to include the company.*

The Buffalo Bayou in Houston, Texas ("Urban Waterways," June 2015), and its urban renewal sounds like Denver, Colorado. In 1965, the Denver area was hit with a massive rainstorm. In three hours, 14 inches of rain fell—half the bridges were destroyed and houses went floating down the river. A major overhaul happened to help create a floodplain, so if this happened again, there wouldn't be this damage. In downtown Denver itself, Confluence Park was created with cycling and running trails—it's gorgeous! Really makes the river a very special place. The Chatfield Dam and Reservoir were created to stop big rainfalls.

Barb Wasko

Englewood, Colorado

PHOTO BY CHRISTOPHER CHURCHILL

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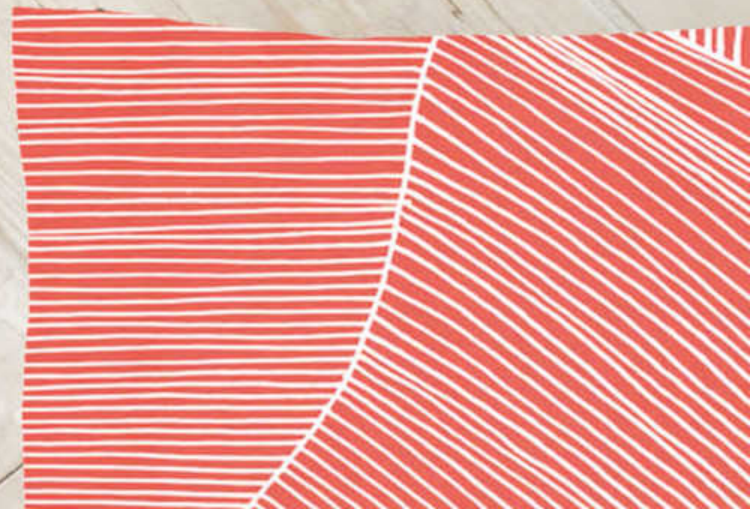
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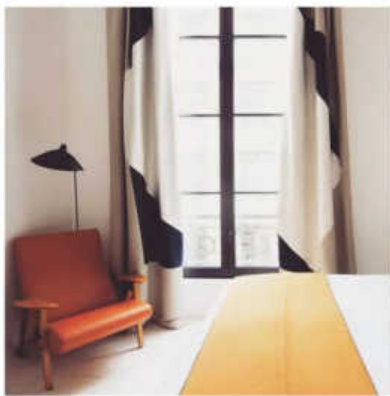
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SPOTLIGHT

@petitepassport on Instagram

Pauline Egge, who runs the blog Petite Passport, captures picture-perfect design moments at hotels, restaurants, bars, and coffee shops in cities like Antwerp, Paris, and Los Angeles. Standout furnishings are a recurring theme in these hospitality hot spots, with Louis Poulsen pendants, Jean Prouvé Standard chairs, and Muuto Nerd stools making appearances along with vintage and bespoke items.

TWEETS

@eggdesignmke:
@dwell you never disappoint!
Just purchased my
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discovered via your May
issue...keep it up!

@VeronEnnis:
Love the watermelon red on
the new @dwell cover. Been
working with this fab color a
lot lately.

@mattkorvette:
@dwell sometimes I wish my
house was nothing more
than one giant Ligne Roset
leather Togo.

@ArealsmartAsh:
From someone who owns a
midcentury home, I love
seeing other people's takes
on reno.

@Knoll_Inc: This month's
issue of @dwell, "Furniture
Makes It Modern," has a
lovely cover story. #Platner



DWELL ASKS

Would you live in a prefab home?



PHOTO BY THE MORRISONS (DWELL ASKS)

I think the stigma of prefab houses is being reduced, if not eliminated, by the handful of forward-thinking companies currently making phenomenally designed spaces.

@bestcarintheparkinglot
Posted to Instagram

Absolutely yes. When it comes to housing affordability, why not make good use of an already used container. A no-brainer!

Jose Chan
Posted to Facebook

I absolutely love the idea of affordable, efficient housing options with a modern/minimalist aesthetic. I would really like to see some of these options in the Midwest—the same-old approach of the builders here is VERY tired, and I think there would definitely be a market for prefab development.

Katie Desch
Posted to Facebook

In our September 2015 issue, we covered the iconic Tripp Trapp high chair by Peter Opsvik that launched in 1972. We asked our fans to share: Have you ever owned one?



PHOTO COURTESY STOKKE

—
Yeah I do, or rather my daughter does. Funny thing is, when I bought it, I didn't know its history, I just hated all the baby chairs that were around until I came across this on the Net and went for it. It was one of the best decisions I've made.

Nkululeko Khumalo
Posted to Facebook

—
Best high chairs ever! They are safe for small babies and even come with a sort of safety belt, if needed. The fun thing as well is that your baby can eat with you at the table!

Catherine Gagnon
Posted to Facebook

Contributors



Joakim Blockstrom

Based in London, Swedish photographer Joakim Blockstrom typically shoots still lifes, food, and interiors. He is currently working on an online project that highlights the objects that people inherit. He captured “The Outer Limits,” a prefab home in the suburbs of Paris, on page 96. “The house had a really nice, long garden from which you could see a very urban landscape,” he says. “I was impressed by the double sliding doors and house-wide staircase connecting the outside to the inside.”

Would you live in a modular home? “I lived in three 1960s prefabs in the south of London for some time and I loved it. They were all super well-planned, with lots of light.”

Ron Broadhurst

Covering architecture and interior design for publications including *The Wall Street Journal* and *Cultured*, writer Ron Broadhurst is the author of *The Urban House* and *Retreat: The Modern House in Nature*. He traveled to Martha’s Vineyard to report on a stunning seaside prefab (p. 74).

“Aside from architect Peter Rose’s extraordinary solution to potentially dire site conditions, I was impressed by the low profile of the house, which is virtually invisible from the neighboring sites,” he says.

When you hear the word “prefab,” what comes to mind? “It conjures images of structures composed of an extremely limited palette of materials, namely steel and glass. For me, East House was a revelation because of its richness and variety of materials.”



Caroline Ednie

Glasgow-based writer and editor Caroline Ednie contributes to a broad range of national and international books, magazines, newspapers, and online publications. She covered the Forest Lodge, a prefabricated mobile dwelling in Hampshire, England, for this issue (p. 58). “I love the fact that the home arrived on site as two halves of a shell, and it’s now a spatially seamless dwelling,” she says. “A bit like the mobile home equivalent of a Fabergé egg.”

When you hear the word “prefab,” what comes to mind? “For me it means the post-WWII prefab houses, one of which my auntie lived in for a while, and loved—even the corrugated metal roof that made a racket when rain bounced off of it (which happens quite a lot in Scotland!).”

Stephen Heyman

During a two-year stint living in Paris, writer Stephen Heyman visited the house renovated by Djuric Tardio Architectes that’s featured in this issue (p. 96). “Paris was in the grips of a blistering *canicule*, apparently one of the worst heat waves in memory,” he says. “Even the architect’s ingenious eco-friendly design—a roof that doubles as a pergola covered in vegetation, which usually keeps the house cool in summer—provided little relief.” Heyman’s column charting global cultural trends is published weekly in *The New York Times*’s international edition.

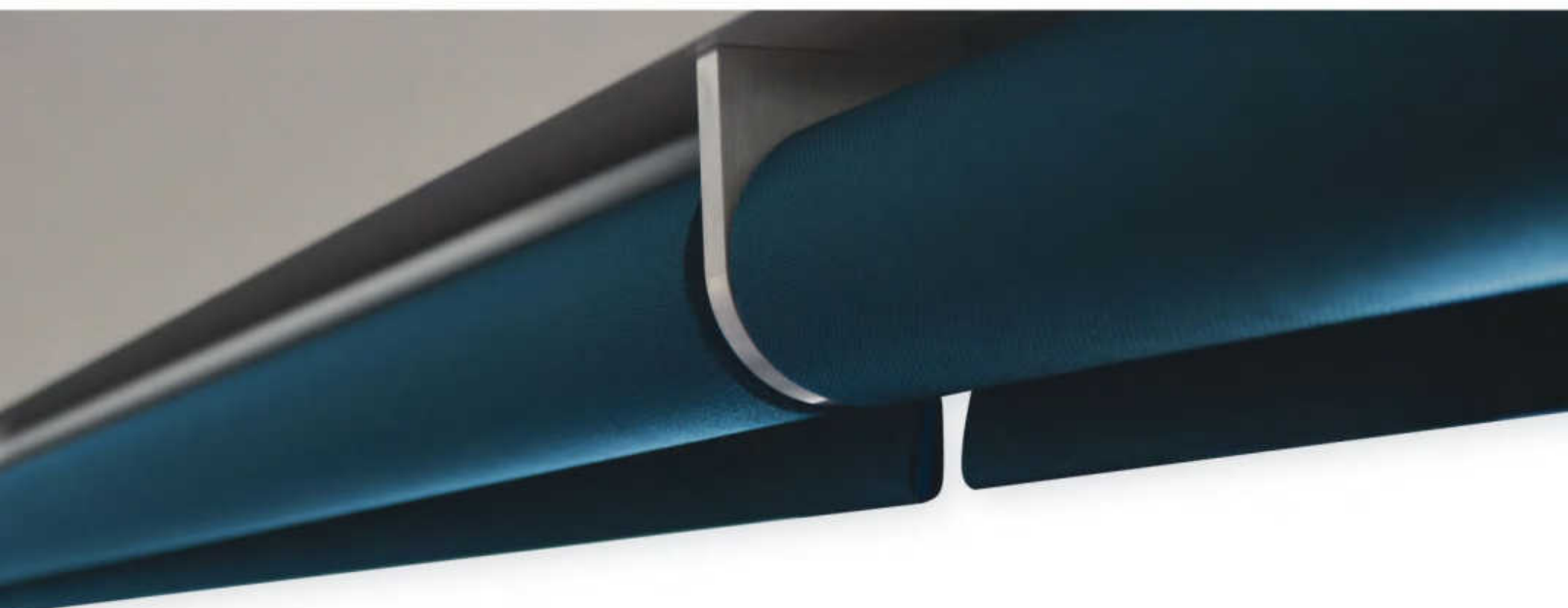
Would you live in a modular home? “As far as residential fantasies go, it’s definitely on the list, and far more practical than my backyard tennis court or subterranean swimming pool.”



Christopher Sturman

Splitting his time between New York and London, Christopher Sturman studied photography at the Kent Institute of Art & Design and the Bournemouth and Poole College of Art and Design. His work includes an array of projects ranging from social documentary to lifestyle interiors. He captured “Corner the Market,” a story about a mixed-use property in an industrial Chicago neighborhood with a restaurant on the ground floor (p. 102). His favorite part of the visit? “Eating the vegan lunch from [the homeowners’] café, Upton’s Breakroom,” he says.

When you hear the word “prefab,” what comes to mind? “My fantasy home built in upstate New York. I like the idea of something with a midcentury feel in a modular solution.” □



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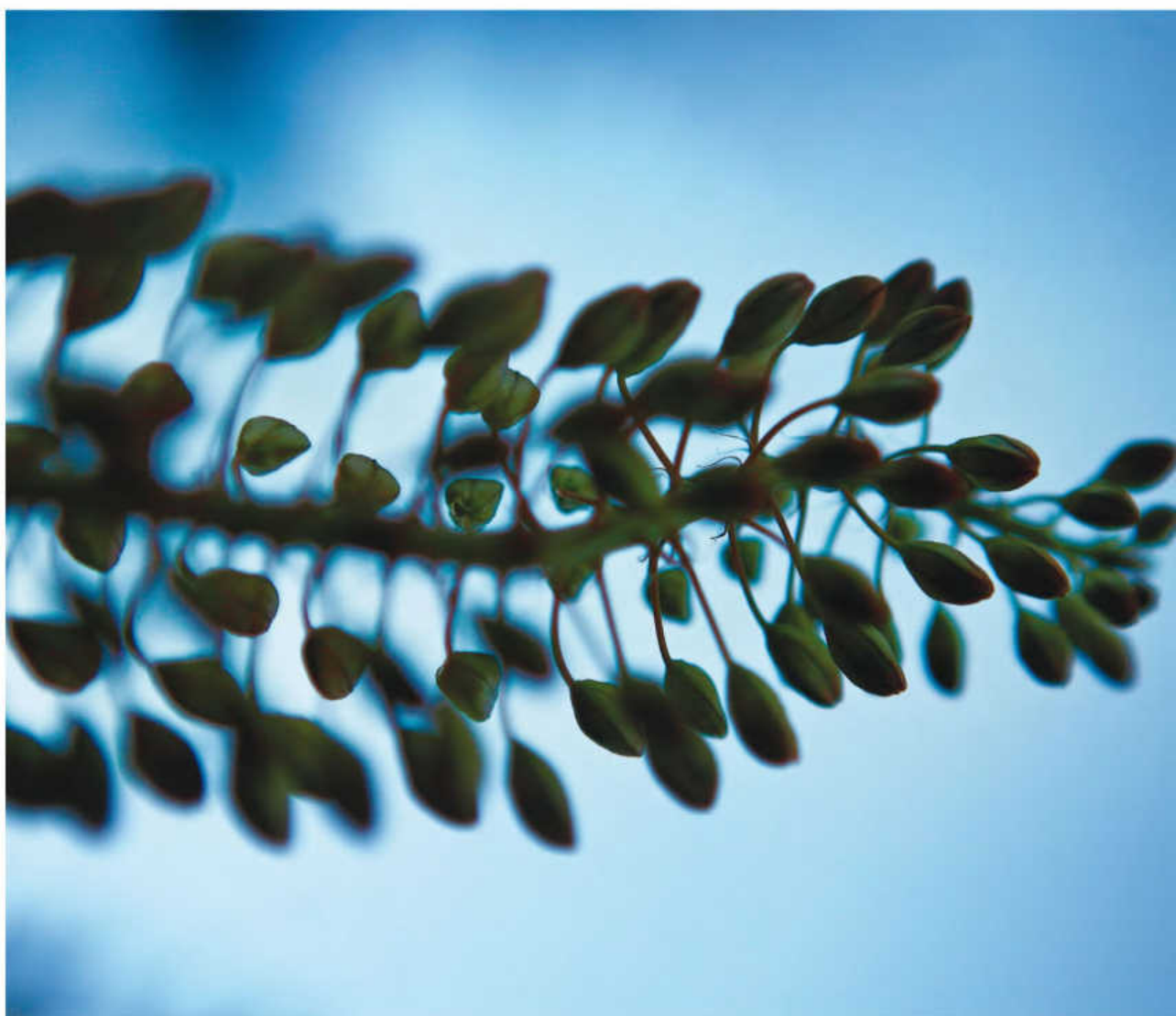
Proprietary study results are based on experiences and perceptions of consumers surveyed in January-February 2015. Your experiences may vary. Visit jdpower.com. ²Based on an average of sound ratings contained in major brand's websites. Major brands defined at TraQline Top 10 brands. December 2014. ³Compared to a Bosch dishwasher with two racks. 15BK07-04-120086-5



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ox chair designed in 1960 by hans wegner - corona chair designed in 1964 by poul volther - made in denmark by erik jorgensen



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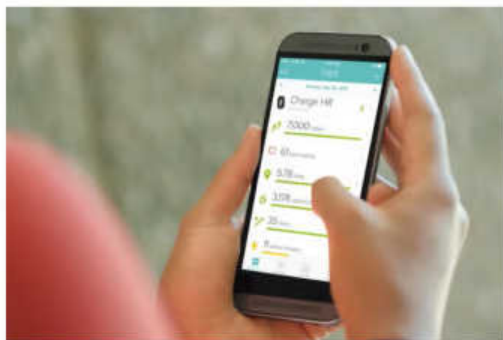
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Pop and Circumstance

The boundaries between art and design have long been tenuous, and in some distinct cases, wholly embraced. "Pop Art Design," opening December 19 at MCA Chicago (through March 27, 2016), examines the fertile cross-pollination of ideas in the postwar years, during which artists and designers alike placed notions of the object, image, and popular culture under the lens with equal scrutiny and awe. Pairing works by Pop artists such as Andy Warhol and Claes Oldenburg alongside designs by (clockwise from left) Gruppo Strum, Superstudio, Eero Aarnio, Studio 65, and more, the exhibition itself will be presented in tandem with a Pop Art survey from MCA's permanent collection. mcachicago.org



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Modern Movement

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From renowned architectural installations to up-and-coming boutique shops, Portland, Oregon is home to a trove of modern design destinations. With scenic trails just minutes from a bustling downtown, the city is the perfect place to get in your steps with a walking tour of the design-centric west side. Let design be your guide with the new Fitbit Charge HR™, helping you track your steps, heart rate and more as we wind through beautiful downtown Portland.



Credit: Susan Seubert



Credit: Hotel Modera



Credit: Jeremy Bittermann

1 Keller Fountain Park

SW 3rd Ave & Clay St

Beginning at Keller Fountain Park, take a moment to breathe in the sights, sounds and feel of the iconic Ira Keller Fountain. Opened in 1970, this downtown oasis is comprised of a multi-tiered platforms dispersed among water flows, creating an interactive environment that easily lends itself to keeping your heart rate up as you jump between platforms or splash in the water. The timeless design of the fountain also lends itself to observation from afar, for those running, biking or walking through the park.

2 Hotel Modera

515 SW Clay St

250 steps

250 steps west of the fountain lies the beautiful, mid-century inspired Hotel Modera. This luxurious boutique hotel offers an urban garden retreat hidden in plain sight in the middle of downtown Portland. Complete with ample seating, fire pits and a 63' x 15' Living Wall – a fully sustainable, living work of modern art – a tour of this modern gem is not to be missed.

3 Portland Art Museum

1219 SW Park Ave

1000 steps

A quick half-mile northwest of Hotel Modera lays a true treasure of the Rose City – the Portland Art Museum. 500 steps along the greenway of Park Avenue leads right to the museum's doors, where the Jubitz Center for Modern and Contemporary Art houses 150 years of artwork from the birth of Modernism to Post-Modernism.

4 Hive

820 NW Gilsan St

1750 steps

From modern art appreciated in a formal environment to modern products to live your life in, 1750 steps north leads to Hive Modern Design – an independent modern design boutique in Portland's Pearl District. From modern design classics to one-of-a-kind works by local designers, Hive is a must-see destination for design-seekers of all kinds.

5 Departure Lounge

525 SW Morrison St

**3,750 steps +
15 floors climbed**

Rounding out this modern design tour is a 3,750 step jaunt along the Waterfront Park Trail to Departure Restaurant + Lounge. Let the Fitbit Charge HR™ track your 15-story stair climb to this pan-Asian inspired restaurant perched atop Portland's landmark Meier & Frank Building. After a day of over 7,000 steps, sit back and enjoy dinner and drinks, in an environment that blurs the lines between an elegant interior and airy, open outdoor patio providing panoramic views of beautiful, modern Portland.



**TOTAL: 2.8 miles walked (7,000 steps)
and 15 floors climbed**

Speed Machine

With little time to waste, an Australian firm erects an efficient prefab steps from the beach.



A prefab house designed by ArchiBlox on the northern beaches of Sydney sustains high winds and spray from the surf, so the firm wrapped the exterior in marine-grade

Colorbond Ultra steel. Panels of Queensland blue gum, a native Australian hardwood, clad the street-side facade, which is protected from the harsh climate.

PHOTOS BY TOM ROSS



TEXT BY
Allie Weiss

PROJECT
Avalon House
ARCHITECT
ArchiBlox
archiblox.com.au
LOCATION
Avalon Beach,
New South Wales, Australia

When Richard and Jackie Willcocks started looking to build a house on the northern beaches of Sydney that could be completed by Christmas 2014, less than a year away, they knew it had to be prefab. Richard, who runs a boutique snowboard business, and Jackie, a medical student, once lived in a shipping container apartment building in Canberra and had watched as one half of the six-story block was assembled in three weeks. "It was phenomenal," Richard recalls.

Online, they found ArchiBlox, a Victoria-based prefab company with a portfolio of modular houses in New South Wales, and the couple turned to the firm to design their 1,140-square-foot retreat. "We can do a single dwelling much quicker than a traditional site build," says managing director Bill McCorkell. After a two-month design process and five months to secure proper permits, the house was installed on-site in just six weeks, meeting the clients' deadline.

Beyond its speedy construction time, prefab suited the couple's desire to tread lightly on the land. With modular building, "the impact on the surrounding environment is heavily reduced during construction," Richard says. The house, located above Avalon Beach, is elevated on structural posts in order to reduce water flow, which could create erosion on the cliff's edge. >

**“Windows along both facades ensure that the views of the beach are uninterrupted.”
—Bill McCorkell, architect**



The dwelling is also outfitted with a number of green features, including a living roof that minimizes rainwater runoff and an east-west orientation that allows cross-ventilation. By fabricating off-site, ArchiBlox also had careful control over material usage. “We have much better resources to pick out building supplies for our design,” McCorkell says. “From the start, we designed this particular structure to maximize materials and minimize waste.”

McCorkell hopes the benefits of pre-fab will continue to be promoted throughout the country. “Prefabricated dwellings were first brought into Australia during the gold rush years of the 1850s as a way to combat housing shortages,” he says. “We are still combating a shortage in the Australian market for architect-designed sustainable dwellings that are affordable. That market is definitely here to stay and will only grow in the coming years.” □

Inspired by the sea and sand, the couple chose blue and orange joinery colors. The oven, cooktop, range hood, and dishwasher are by Bosch (above). The residents, who previously lived in Japan, asked that the bathroom be modeled after a Japanese-style bathhouse. Wood-effect porcelain tiles from Ariostea line the shower and tub area (left).

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TEXT BY
Allie Weiss
PHOTOS BY
Dean Kaufman
ILLUSTRATION BY
Montse Bernal

PROJECT
The River
ARCHITECT
SANAA
sanaa.co.jp
LOCATION
New Canaan, Connecticut



Human Nature

The award-winning Japanese architecture firm SANAA celebrates 20 years of practice with a thoughtful Stateside commission.

Dubbed *The River*, Kazuyo Sejima and Ryue Nishizawa's design for Grace Farms traverses a 43-foot elevation with gently sloped walkways. The duo's last U.S. building was the New Museum of Contemporary Art in New York City, completed in 2007.

Known for asymmetrical structures that subvert traditional rules of space, Kazuyo Sejima and Ryue Nishizawa, of renowned Tokyo-based architectural practice SANAA, are now bringing their forward-thinking vision to the verdant pastures of New Canaan, Connecticut. For the first time since winning the Pritzker Prize, in 2010, the firm returned to the USA to design Grace Farms, a spiritual center and community gathering space that opened in October 2015. We asked the architects to tell us about the meandering 83,000-square-foot facility. >



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“We wanted to build a place where people could feel respect for the environment.”
—Ryue Nishizawa, architect



SANAA worked with landscape architecture firm OLIN to ensure that the structure, located on an 80-acre property that includes 16 acres of native wetlands, would respond well to the surrounding landscape. A Douglas fir canopy runs the length of the building (above). German photographer Thomas Demand captured *Farm 56*, an image of a pile of building plans (below), which will be showcased as part of Grace Farms's public art program.



Grace Farms offers faith-based programming, art installations, an area for communal dining, athletic facilities, and more—all open to the public. How did you create a structure that would feel welcoming to all?

If a building is surrounded with walls, so that one cannot see the inside, people feel uncomfortable entering unless they have things to do there. However, if you can see from the outside the bustle of people coming in and out, it feels a lot easier to enter. We thought that the feeling of activity and the motion of people would help foster and expand the community.

Were there any challenges with building the structure into the hillside?

It was not an easy task, as it is essentially a 3-D building. But in order to respect the beauty of the topography, we did not consider building a flat structure. We thought that a building built in accordance with the steep topography could create a more interesting relationship between nature and human beings.

Glass is commonly featured in your work. How did you use the material at Grace Farms?

By using a mix of both straight and curved pieces of glass, we aimed to create a soft and natural shape instead of a geometric shape, such as a square or a circle. Glass is both transparent and reflective, and we thought that, due to these two qualities, one could feel the harmony between architecture and nature.

How is being an architect in 2015 different than it was in 1995, when you started your practice?

In Japan in 1995, we were in the middle of a terrible economic depression, but at the same time, it was a period when architecture was an important part of the capitalism movement. Now, after the economic crisis and the Tohoku earthquake of 2011, the situation has changed a lot. Of course, there are buildings built for economic rationales, but there are also buildings created to support community and local areas. We have entered an era of diversity, when architecture is not measured according to only one criterion. □

PHOTO BY THOMAS DEMAND VS BILD-KUNST, BONN/ARS, NEW YORK, COURTESY OF MATTHEW MARKS GALLERY, NEW YORK (BUILDING PLANS)





The Outward Bound cabins' steel frames lift the structures above a three-foot snowpack while supporting corrugated-steel "snow roofs." These sheltered patios create communal spaces that double as storage for camping gear.

My Side of the Mountain

Given a difficult site in the Colorado Rockies, a design-build team installs rugged dwellings for a wilderness and camping program.

TEXT BY
Zachary Edelson

PROJECT
Colorado Outward Bound Cabins
DESIGNER
Colorado Building Workshop
coloradobuildingworkshop.com
LOCATION
Leadville, Colorado

Sleeping in threadbare shelters and truck beds, the students and teachers of the Colorado Outward Bound School endured the intrusion of the elements during their wilderness trips. To solve the problem, the school commissioned the University of Colorado Denver's design-build program to erect 14 cabins on challenging terrain—a hillside at 10,200 feet above sea level—with minimal environmental impact. The team devised prefabricated structures to reduce time on site while ensuring quality of the build. Each cabin sleeps two to three and is clad in durable and low-maintenance hot-rolled steel. Their dimensional lumber structures and interior birch plywood built-ins were crafted in controlled conditions, then flat-packed to the site, where assembly lasted only three weeks. □

PHOTO BY JESSE KUROIWA



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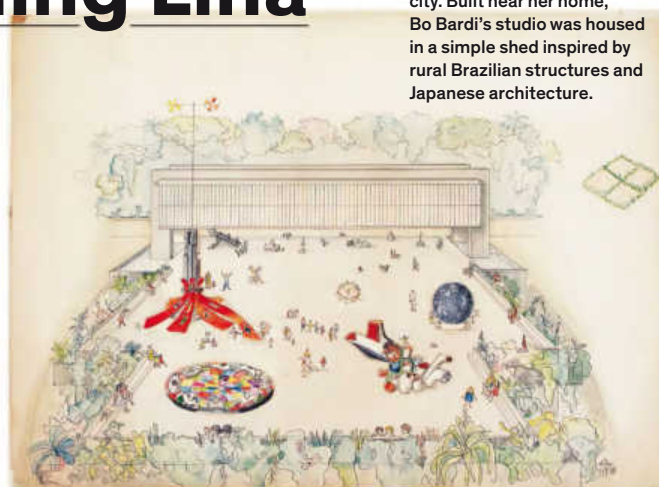
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Finding Lina

The author of *Lina Bo Bardi* peels back the layers of the influential architect's work.



Clockwise from left: A 1990 portrait of architect Lina Bo Bardi in her São Paulo home, which she designed and completed in 1952. Drawn in the late 1960s, her colorful study for the Trianon Terrace at the São Paulo Museum of Art, celebrates everyday life in the city. Built near her home, Bo Bardi's studio was housed in a simple shed inspired by rural Brazilian structures and Japanese architecture.

TEXT BY
Erika Heet

Author, architect, and professor
Zeuler Lima has dedicated the better part of his career to studying the work of 20th-century architect Lina Bo Bardi. Born Achillina Bo, in Rome, Italy, Bo Bardi relocated to Brazil in 1946 and set up practice there, creating some of the best-known buildings in the country, including the São Paulo Museum of Art. In his book, *Lina Bo Bardi* (Yale University Press) and in the companion film, *Lina Bo Bardi, Curator*, a special commission by Munich's Architekturmuseum on the occasion of Bo Bardi's birth centennial in 2014, Lima invites the audience to experience the intricacies of the elusive Italian expatriate's work. >



PHOTOS BY JUAN ESTEVES (PORTRAIT), ZEULER R. LIMA (STUDIO). DRAWING COURTESY INSTITUTO LINA BO E PIETRO MARIA BARDI COLLECTION.

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“[Bo Bardi’s] engagement with everyday life and her mistrust of image-driven architecture are lessons to be learned by all architects.” —Zeuler Lima, author

When did you start this project, and how did you tackle such an undertaking?

A book of such complexity took more than a decade to complete. I started the project as a postdoc fellow at Columbia University in 2001 and continued with comprehensive archival research and interviews in Brazil and Italy until completing the original manuscript in 2012. Interest in Bo Bardi is growing, but I hear a lot of inaccurate interpretations around—I hope the book will encourage deeper knowledge.

How important is Bo Bardi’s influence on Brazilian modernism? Was she accepted as an expat in Brazil?

She is undeniably among the most important architects of the 20th century, and not just in Brazil. Her multifaceted career finally blossomed when modern architecture was in crisis in the 1970s.

She had an ambivalent relationship with the Brazilian establishment, especially in the 1950s. She was a strong-minded woman in a macho culture, and a foreigner married to a controversial museum director [Pietro Maria Bardi]. With greater maturity and independence, she embraced the Brazilian counterculture along with young artists in the 1960s. Opinions about her work were never unanimous, but it was finally recognized at the end of her life.

How did Bo Bardi’s process compare with that of her contemporaries?

Her drawings and hand-painted studies may be understood as storyboards for architectural scenarios. Unlike many conventional and well-known designers, Bo Bardi felt that architecture should not just be a formal and visual object, but a place for the staging of life. Her drawings, even from her youth, conveyed that worldview.

Part of the Misericórdia Hill housing complex in Salvador, Bahia, the Coaty Restaurant designed by Bo Bardi in 1988 (above) uses lightweight, prefabricated ferro-cement panels developed by Brazilian architect João Filgueiras Lima. The living room of La Torracchia, a small guesthouse addition Bo Bardi designed in 1964 for the Cirell House in São Paulo (right), at once recalls vernacular architecture and the curvilinear forms of Spanish-Catalan architect Antoni Gaudí.



How did her early work in Milan inform her work in Brazil?

Aside from Bo Bardi’s formative exposure to meaningful artistic sensitivities among Milanese architects and designers in the early 1940s, it was the experiences of World War II and of reconstruction that opened her eyes. In Milan, she started to understand and explore the political and social dimensions of architecture.

What’s the most surprising thing you discovered about her in your research?

I was especially moved by her resolve

and her will to live in face of hardships she encountered along her existence; her personal and professional challenges were intertwined from the start. She was an ambitious young woman coming of age during Fascism and World War II. She arrived at her maturity aware of the predicaments—and also the advantages—of being a woman and an outsider in a conservative, masculine profession in both Italy and Brazil. More than surprises, what really interested me was the deep understanding of her complex—and sometimes contradictory—life and work. □

PHOTOS BY NELSON KON (RESTAURANT), ZEULER R. LIMA (GUESTHOUSE)

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Sealed With a Kiss

An isolated prefab in Ontario, Canada, demonstrates how factory-built housing can be as site sensitive as traditional construction.

TEXT BY
Luke Hopping

PROJECT
KissKiss House
ARCHITECT
Charlie Lazor
flatpakhouse.com
LOCATION
Bear's Pass, Ontario



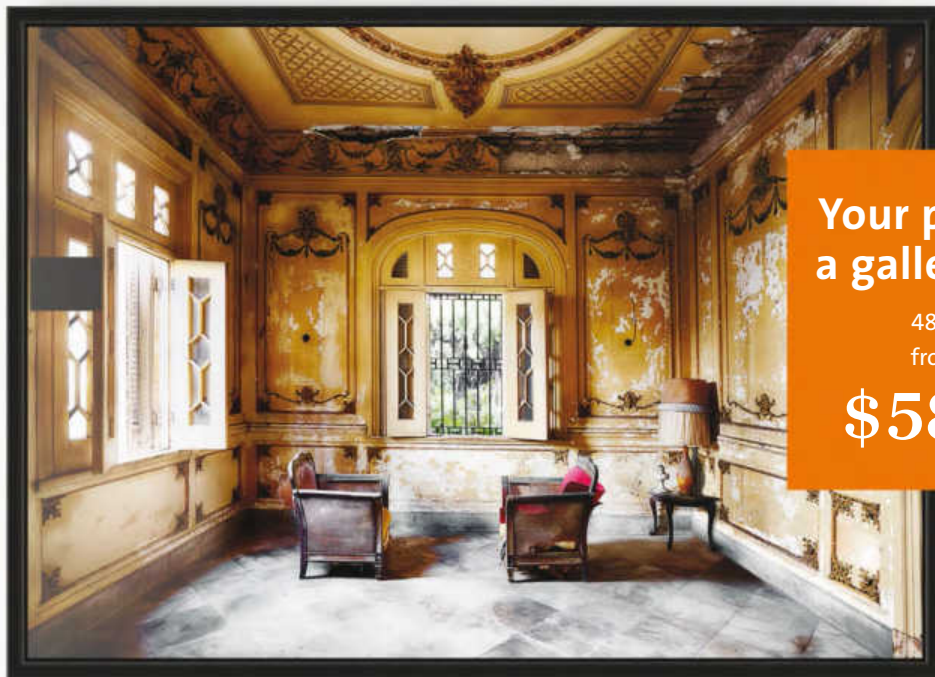
Retirees Dr. Mary Ellen Kennedy and Robert Dault tasked architect Charlie Lazor with bringing a prefabricated 2,100-square-foot home to their lakeside property, located in one of rural Ontario's unorganized territories.

PHOTOS BY PETER VONDELINDE

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 **WHITE WALL**

On Rainy Lake in Ontario, a cedar-clad cottage extends almost naturally from an outcrop of volcanic rock. Like organisms that have adapted to a harsh climate, the home's two volumes bend with the glacier-formed ridge, their steel foundation bolted firmly to the basalt. One would hardly suspect the home was born on a factory floor roughly 400 miles away.

For Charlie Lazor, the Minneapolis architect who customized this prefab, designing from a distance is nothing new. Since 2006, his panelized FlatPak homes have shipped all across the United States, from Texas to New Jersey.

Modifying a different, modular system, Lazor was able to meet the site's specifications with a level of precision local builders couldn't match. "It's a wooded, frontier kind of place," he says. "You're not going to find significant general contracting resources there."

When the prefab left the factory in Stratford, Wisconsin, in early 2013, it was 95 percent complete. Braving a winter delivery, during which the truck skidded off the icy roads into a snow bank, the payload arrived unscathed and was erected in hours.

A single "kiss point" where the two modules meet defines the home's relationship to its environment, forming a V-shaped breezeway and framing expansive views of the lake.

To let in the scenery, Lazor proposed a wall of trapezoidal windows—a challenge for the factory but a priority for the residents, retirees Dr. Mary Ellen Kennedy and Robert Dault. With a little planning, the workers were able to make the worthwhile customization. "It's all about knowing the knobs and dials you can play with that are factory friendly," says Lazor, "and steering clear of the ones that are troublesome." □

The three-bedroom home is connected to a dock house, garage, and vegetable garden by a network of wood walkways and decks (bottom). The Japanese-style bathroom, which is clad in teak, features a matching tub and sink by Bath in Wood (below).





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When planning regulations limited what could be built in an English forest, PAD Studio devised a prefab structure that can be moved by crane. "The whole building is based around a steel frame, which provides us with the stability to be able to top-lift it easily," explains designer Ricky Evans.

Forest for the Trees

On the edge of a historic park in an English shire, a prefabricated mobile home sets a new design standard.

TEXT BY
Caroline Ednie
PHOTOS BY
Nigel Rigden

PROJECT
Forest Lodge
DESIGNER
PAD Studio
padstudio.co.uk
LOCATION
New Forest National Park,
Hampshire, England

The silver birch trees of England's New Forest National Park were a key inspiration in the design of what is effectively a genre-defining mobile home.

The project's owners, Mel Matthews and her husband, Roy, had lived on five acres of this preternaturally lovely Hampshire woodland setting for 24 years—first in a static trailer and then in an off-the-shelf mobile home—before they finally decided that they'd had enough of cold winters in their poorly insulated park home.

"We looked at larger houses in the area, but we kept coming back to our beautiful site surrounded by bluebell woods and streams," Mel says. With that in mind, the couple set out to find an architect to build a bespoke house on the site. They found their match in PAD Studio, attracted by the firm's design approach and Passivhaus principals.

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“The previous mobile home had very small windows; there was no appreciation of the landscape. Here we’ve allowed it to flood in completely.” —Ricky Evans, designer

area, planning permission existed for a mobile dwelling. Following extensive research into the field, PAD Studio designed Forest Lodge: a steel-frame structure featuring an open-plan layout combining living, dining, and kitchen areas, and two bedrooms, one of which doubles as an office.

The house was prefabricated and fully fitted out internally—down to the ceiling fans and limestone countertops—in Yorkshire over the course of five months. It arrived on site in two parts on two flatbed trucks, and was then lifted by crane onto the existing concrete-and-limestone plinth.

At approximately 22 feet wide by 65 feet long, the new house is the maximum size permitted by the UK Caravan Act of 1968, but the structure sits quietly among its surroundings. Clad in chestnut boards echoing the silvery hue of the surrounding

trees, the super-insulated house also features large triple-glazed windows strategically placed to allow in light and views. Internally, the restrained material palette provides a backdrop that doesn’t compete with the changing colors of the forest.

Built with rigorous Passivhaus standards in mind, the home also boasts a 3.8-kilowatt photovoltaic array on the roof to generate electricity, and an air-source heat pump that provides hot water for the radiant heating system. Rainwater is harvested from the roof, which also features structural eyelets so a crane can lift the structure from its concrete mooring, should Mel and Roy ever want to (literally) pick up and leave.

For the time being, though, they’re going nowhere. “It may be built to a restricted size, but we don’t feel it’s a compromise,” Mel concludes. “It suits our needs perfectly.” □



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Sectar Design Limited
Winnipeg, Manitoba



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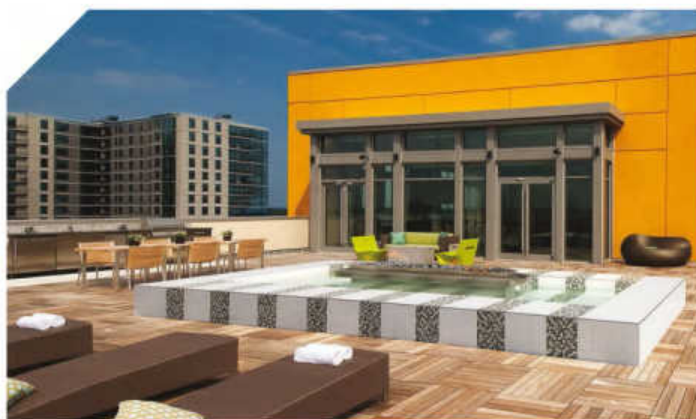
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Project
Desert Canopy House

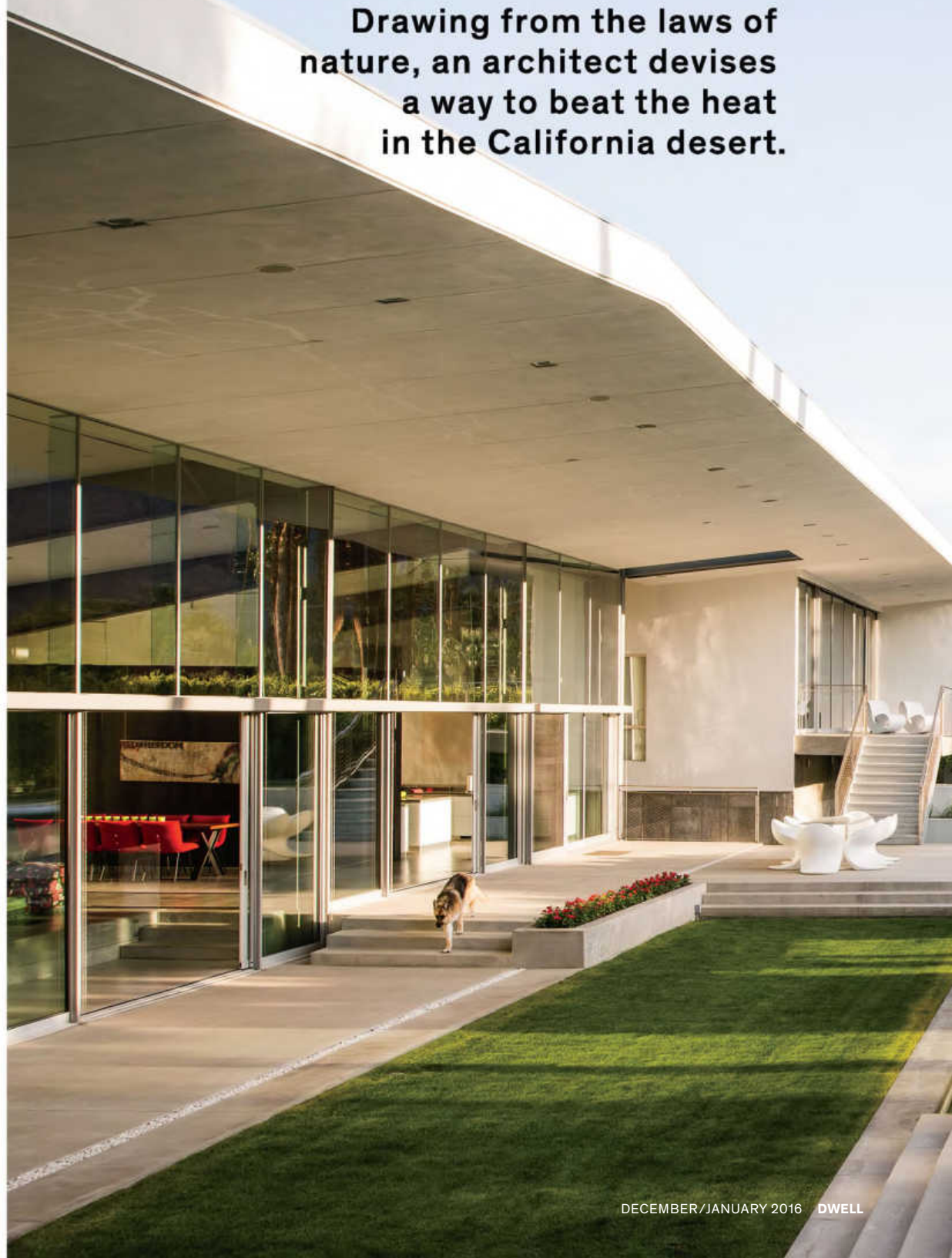
Architect
Sander Architects

Location
Palm Springs, California

Text by Erika Heet
Photos by Dave Lauridsen

P a s s i v e

Drawing from the laws of
nature, an architect devises
a way to beat the heat
in the California desert.



Cool

A lap pool runs alongside the west facade of a hybrid prefab home in Palm Springs by Sander Architects. "Our version of prefab," explains architect

Whitney Sander, "involves the use of building shells that are the 'heavy lifting' parts of any house: main structure, secondary structure, and (often) building skin."







In the kitchen, which faces west to capture views of the San Jacinto Mountains, a large red work by James Jensen punctuates one wall (opposite). The induction cooktop is from Gaggenau; the sinks were sourced from

Blanco. A Mah Jong sofa by Roche Bobois in the living room lends a colorful counterpoint to the custom water feature that runs alongside it (above). Configur8 tiles provide distinctive cladding for the exterior (right).



With temperatures that climb to 110 degrees in summer, the California desert town of Palm Springs offers challenges for year-round residents trying to keep cool. One local couple, both of whom are in the health-care industry, lived under the blazing sun for years in an inefficient Spanish-style house, enduring electric bills that reached into the thousands per month. Fed up, they contacted Los Angeles-based architect Whitney Sander, who drove out immediately with his wife, Catherine Hollis—with whom he runs his firm, Sander Architects—to meet with them. “I said, ‘I want a house, and I don’t want anything in it but concrete, steel, and glass,’” the wife recalls, “and Whitney said, ‘Oh yeah, I want to work with you.’”

The first step was to maximize energy efficiency. The couple were set on tearing the existing house down and building anew, so Sander studied the site, particularly the magnificent views of the San Jacinto

Mountains to the west, while acknowledging that playing up those views would require a fully glazed facade, leaving the house exposed. Inspiration came from the property’s desert flora and fauna. “I love the idea of layers used to protect against heat,” says Sander. Just as cacti utilize layers to protect their precious cores, so too does this house: For the solid exterior walls, Sander devised a “sandwich” of eight-inch-thick expanded polystyrene (“what coffee cups are made of,” he says) and high-tech reflective foil-and-foam wrap (he calls this the “space blanket”). This is topped by eight more inches of structural insulated panels, or SIPs—making the house, with its 17-inch-thick walls, hyper-insulated against the heat. Further protection comes in the form of a deep, fixed overhang that, in some places, extends about 20 feet out from the glazed window wall, to help offset solar gain.

“The roof extension reminds me of Mesa Verde—it’s like the overhanging rock protecting the pueblo boxes beneath,” the architect explains. >

**“The roof extension reminds
me of Mesa Verde—like overhanging
rock protecting the pueblos.”**

—Whitney Sander, architect





Cloe chaise longues from Myyour surround the pool (opposite and below). In a dining area, Calin chairs by Pascal Mourgue for Ligne Roset provide seating at a circular Syntaxe table from Roche Bobois (left).

Like the envelope, the roofline nods to its surroundings—Sander modeled it after the ridgeline of the nearby mountains. For the building's cladding, inspiration came from farther afield. "I was walking along the beach in Venice one day and noticed, when the beach is sloped at the appropriate angle, water creates these long diamond patterns in the sand," says Sander, who took pictures of the pattern and called upon Configur8, in Los Angeles, to replicate it in tiles—4,000 square feet of them—to cover the facade. "We really love to play with the skin of a building," notes Hollis. "We didn't want just flat stucco for this house, and this created the effect we were all happy with. It plays with the idea of erosion."

Beneath the roof canopy, which covers some 10,000 square feet, the 6,200-square-foot house is made up of a series of living pods, roughly divided into living, guest, and master zones—the latter two accessible >



A collection of Miss Petra chairs from Myyour are next to the pool (above and opposite, bottom left); all lighting for the house is by Skip Yeknik.

only from the outside. Like much of Sander's work, the house was built using a hybrid system, with the exterior walls and lightweight steel beams prefabricated and trucked to the site—the core of the house went up in just two months' time—supplemented by on-site customization: poured-in-place concrete walls and floors, exterior pathways, and a custom kitchen.

The wife, whose father and brother were both contractors and who was among only a handful of women taking drafting classes in her school, was very hands-on with the interiors and finishes, furnishing the house with pieces from Roche Bobois and Ligne Roset. "You can't go wrong with anything French or Italian," she says. She chose all the artwork, mostly by friends, and made it the center of attention in every room.

The couple, who are very active (he is an avid surfer, and she is a hiker who has twice trekked 8,500 feet up Mount San Jacinto), asked for the house to abut the street side as much as possible to make way for a narrow lap pool off the rear facade and a long patch of grass where their German shepherd, Kona, could run free. Inside, the lap pool is echoed in a low-slung,

rectangular water feature in the living room, an antidote to the dry climate. A wall containing a natural-gas fireplace sits perpendicular to the water.

From the nearby entrance, guests descend shallow concrete stairs flanking the water feature into the living room or the family room, the former containing a colorful Mah Jong sofa by Hans Hopfer to temper the concrete-dominated space. "I hoped people would walk in and want to almost throw themselves on the cushions," says the wife. "And when people come over, they immediately want to go to that sofa."

Now in the house three years, the couple say that their home has gone beyond fulfilling its purpose as a more energy-efficient hangout. Friends and family come around often to stake a claim on the two guest rooms, which are full each spring during the Coachella music festival. Huge electric bills have all but disappeared, thanks to the solar array on the roof. "Since we've been in this spot so long, everything, from the back wall to the ficus to the view, is familiar," says the wife. "We moved into a better house and were right back home again." □



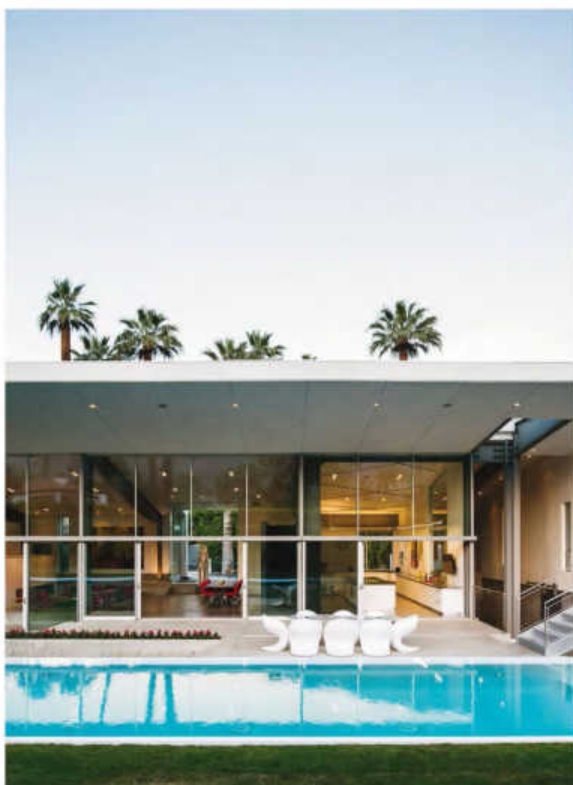
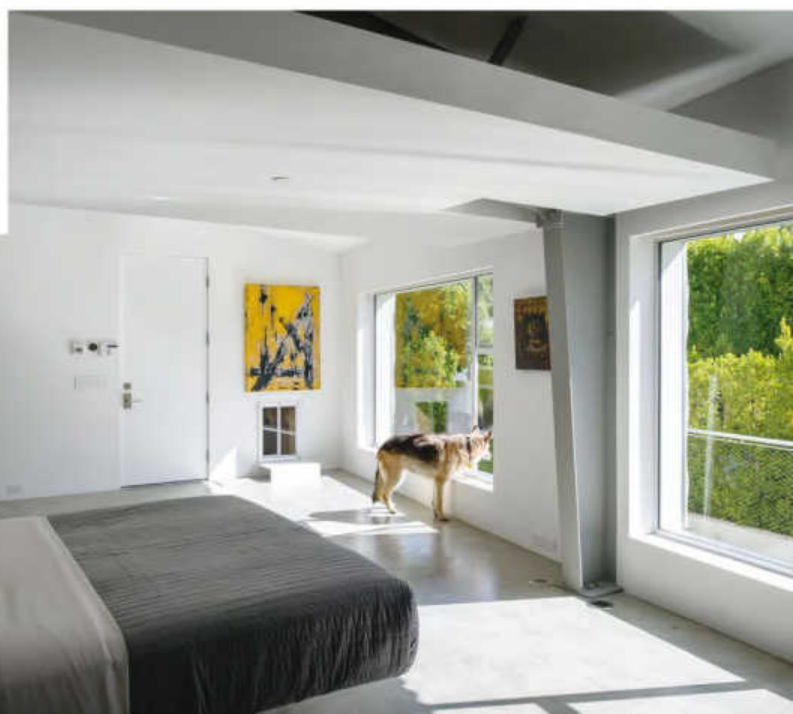
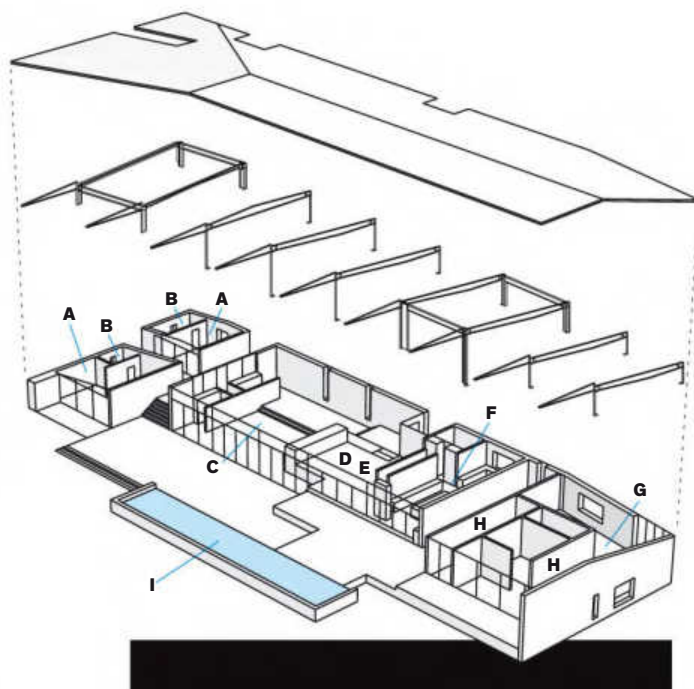
Clockwise from left: A Boffi tub is a defining feature in the master bath; all fixtures and faucets are from CEA. In the master bedroom, a Droog Milk Bottle lamp hangs next to a Fluttua Bed designed by Daniele Lago. An artwork by Brooke Westlund hangs over a custom pet door for the client's dog, Kona. As throughout the house, the bedroom's sash windows are by All Weather; the sliding doors are by Fleetwood.



Desert Canopy House Plan

N

- | | | |
|----------------------|----------------------|--------------------------|
| A Bedroom | D Living Room | G Master Bedroom |
| B Bathroom | E Dining Room | H Master Bathroom |
| C Family Room | F Kitchen | I Swimming Pool |



"We didn't want just flat stucco for this house." — Catherine Hollis, designer

A

Text by Ron Broadhurst
Photos by Chuck Choi

Project
East House

Architect
Peter Rose + Partners

Location
Chilmark, Massachusetts

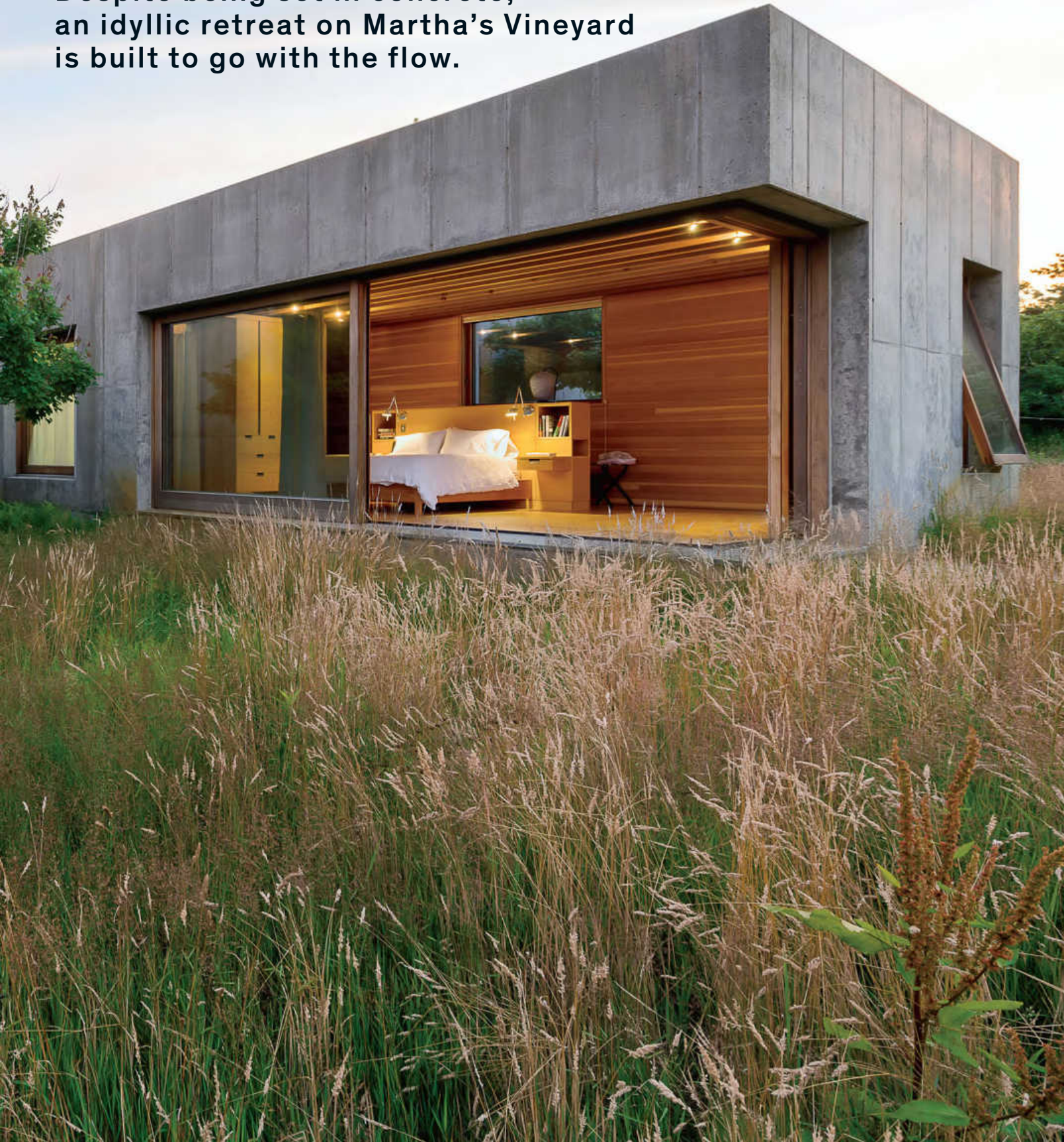


Six modular, concrete boxes comprise a five-bedroom home on Martha's Vineyard, in Chilmark, Massachusetts. Designed with the sloping seaside site in mind, it was built to guard against potential erosion: Connected by interstitial wood paneling, each of the six units can be moved in just a week and fully installed in a few months.

M o v a b l e

F e a t

Despite being set in concrete,
an idyllic retreat on Martha's Vineyard
is built to go with the flow.





When husband and wife Tarek and Cynthia decided that their aging home on Martha's Vineyard needed to be completely replaced, they began a long search for an architect who not only would deliver a successful

collaboration, but also lived on the island. It was not a small order, but serendipity—and some sleuthing—eventually played its role.

"A friend was visiting from Boston one weekend, so we walked down to the beach together, passing a new house under construction, which we had wanted to dislike, as it replaced a much-loved beach house close to a protected coastline," recalls Cynthia. "But as the house emerged from the dunes, we couldn't help admiring its siting and the subtle flow of the roofline."

Upon inspecting the as-yet-unfinished house, she and Tarek found a box of tiles with architect Peter Rose's name printed on it. Tarek called his office, only to discover that he and Rose would soon be flying out of Logan Airport in Boston on the same day. They agreed to meet at a terminal, and though Rose did not fulfill the island-resident prerequisite, the two immediately hit it off.

Since establishing his practice in the 1980s, Rose has built a portfolio of work on Martha's Vineyard that includes both modernist and vernacular-style

structures. "What is common among these buildings is a great deal of attention to the siting of them, especially in terms of topography," he notes. One key difference separates Tarek and Cynthia's home from the pack, however: its modular construction.

"Partway into the process, we became aware of the slow, steady erosion of the bluff," Rose says of the sloping waterfront site that's also characterized by shallow gradations. In the event that it becomes necessary, he continues, "We thought about a design that could be moved to a new foundation with a modest amount of construction."

Rose and his team decided to compose the house as a series of six modular structures connected by two intersecting corridors. Each of the six boxes can be lifted by crane; if the site becomes compromised, all that needs to be rebuilt is the foundation and the spaces between the modular units.

"We were anticipating that the house would have two sites," says Rose. "In a way, we prefabricated the house on-site. If you consider the initial one to be the site of fabrication and the second one as the final site, it's anticipating prefabrication in an intelligent way. And prefabrication always offers a benefit, whether it be cost or quality."

In the case of East House, the benefits were time and efficiency of construction: Rose estimates it >



“We could lift up very easily the walls, the fittings, the shelves, the light fixtures, everything. You couldn’t have made this with wood or even steel.” —Peter Rose, architect

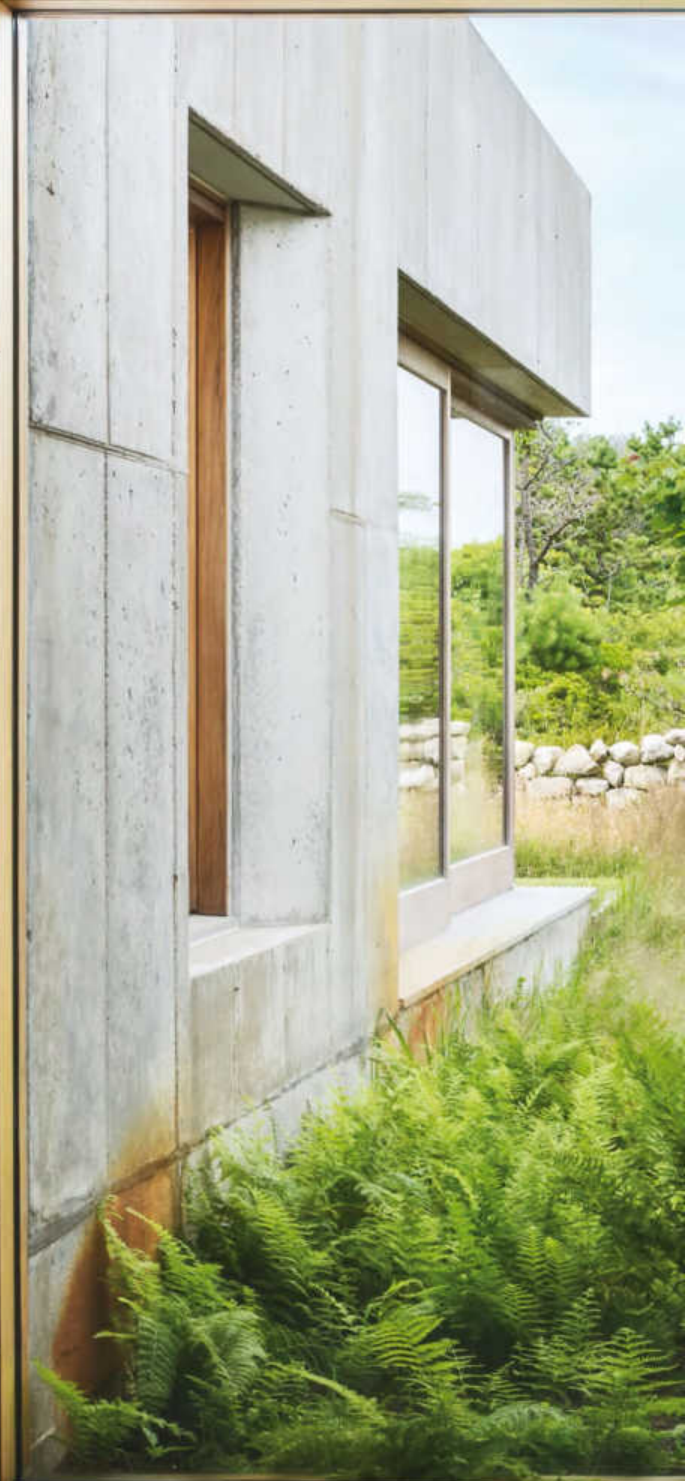
Large, dramatic openings bring transparency and contrast to the 10-inch-thick concrete facade, framing perspectival views of the landscape (opposite). Douglas fir and Alaskan cedar richly line the interior walls, and the flooring is made of Vermont slate. In the kitchen and dining area, a group of Wishbone chairs by Hans Wegner for Carl Hansen & Søn

surrounds a table by local furniture maker Larry Hepler (above). A Frank sofa and chaise by Antonio Citterio for B&B Italia furnish the main living space. The long tracking curtains are from JW Designs (below), and the leather Paulistano armchairs by Brazilian designer Paulo Mendes da Rocha are from Design Within Reach.

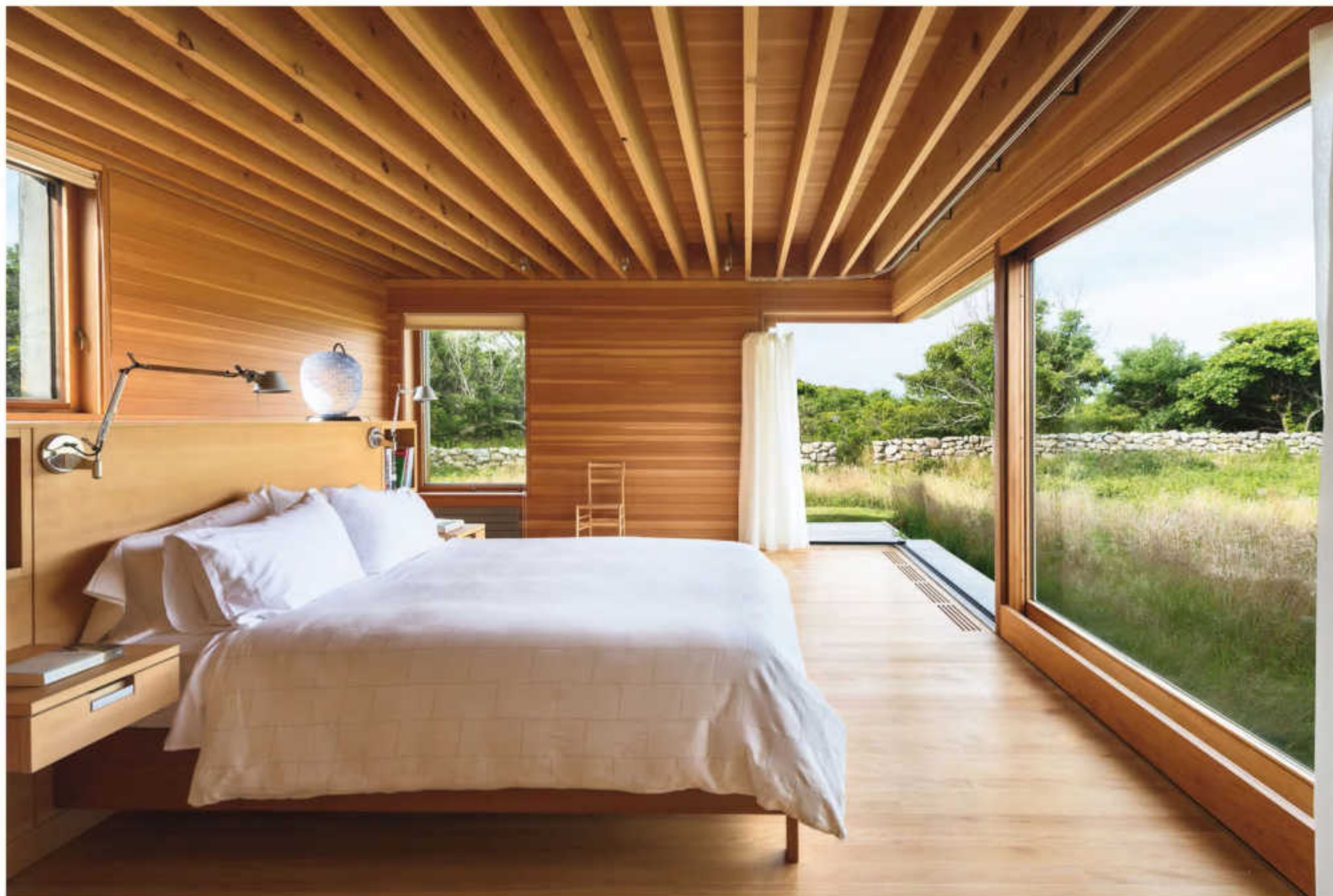


“The house almost doesn’t exist, but serves as the subtle cloak between inhabitant and environment.” —Cynthia, resident

An attentive sensitivity to site played into nearly every aspect of both the exterior and interior spaces of the home. Architect Peter Rose collaborated with landscape architect Michael Van Valkenburgh, who worked to craft and maintain the wild, organic feel of the environs. Will Parry, a local builder, custom-fabricated all of the sustainably harvested Spanish cedar-and-glass windows and skylights throughout. Here, a vertical-swinging window at the end of the entry hallway opens directly to a lush expanse of vegetation.







“I regard the Vineyard as one of the most beautiful places on Earth—blurring the boundary between inside and outside is just the wise thing to do.” —Peter Rose, architect

would take only a week to move those pieces, “with a couple of months to suture them together.”

With an eye toward accenting the site’s sweeping views and natural beauty, Rose designed the home with subtle, blurred boundaries between the exterior and interior while also taking measures to consider neighboring structures. “The modernity of [East House] sort of emerged accidentally,” he says, of the home’s low-slung profile. “There are two sets of rules on the Vineyard: If you do a vernacular house, you can build higher; if you build a modern house, it has to be lower.” Rose and his team opted for the latter, building a single-story structure with a series of flat, planted roofs, each topped with natural sea grasses.

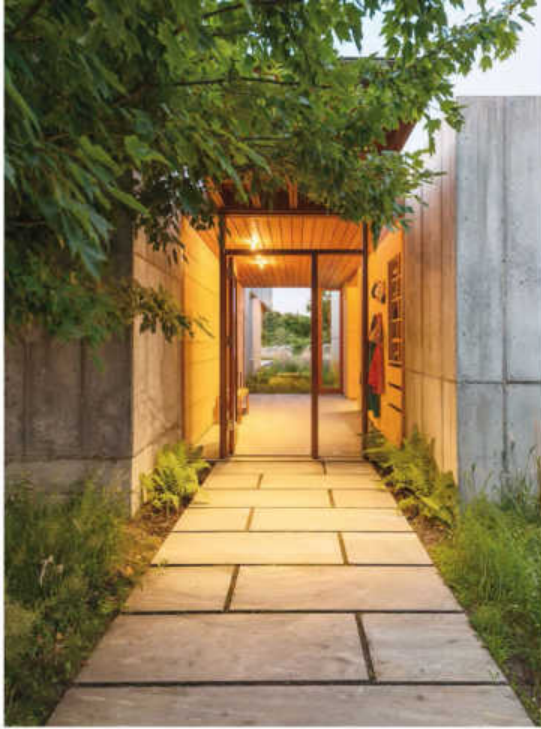
The region’s climate informed the choice of concrete for the home’s distinctively minimalist—and hardy—exterior. “As you get into later fall and winter,

it’s a very unbearable place, so the placing of a very tough house in that landscape made sense to me,” says Rose. “The use of concrete was like placing a boulder onto the site.” Despite the practical durability of the building material, Cynthia was not convinced, at least initially. “It was my husband who convinced me that concrete could have more to do with the Vineyard landscape—the beach, the rocks, the fog,” says Cynthia, “rather than with an underground car park.” Indeed, the subtle tones and slightly textured surfaces of the exterior panels, modulated by expanses of glass and Spanish cedar window frames, create a sense that the house is at home in, rather than at odds with, the sweeping landscape amid which it sits.

Rose’s reverence for the natural vitality of Martha’s Vineyard was also the impetus for integrating sustainable systems throughout the home: The planted roofs mitigate runoff while further integrating the building into the surrounding landscape. Rainwater is collected in the roofs, between the boxes, and directed via a copper-lined wood scupper to a belowground cistern, for use in irrigation. And geothermal wells provide radiant floor heating, which greatly reduces the size and cost of HVAC equipment.

Determined that the house maintain a relationship with its natural context, Rose also worked with landscape designer Michael Van Valkenburgh to develop

PHOTOS BY CHUCK CHOI (PREVIOUS SPREAD, BEDROOM, FRONT DOOR), MARK HARTMAN (BATHROOM ENTRANCE), MATTHEW SNYDER (BATH/TUB)



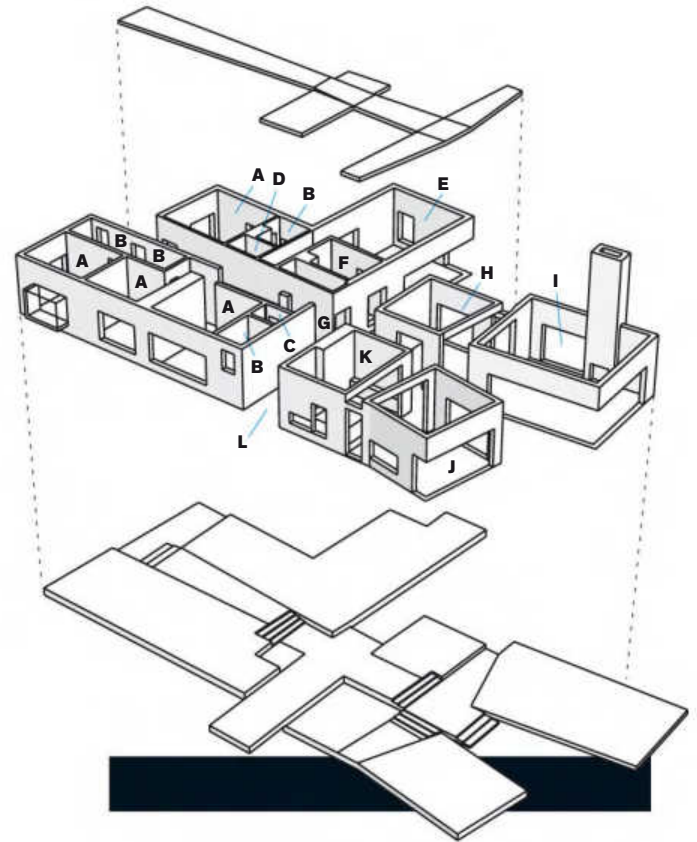
A palette of stone, concrete, and greenery greets guests at the home's front entrance (above). Large windows and sliding doors with maximal operability are placed throughout, including the master bedroom, where expansive lift-and-slide mechanisms line three exterior walls. The room

is furnished by a custom mahogany headboard and bed frame by Larry Hepler and a glass Murano lamp by Massimiliano Schiavon (opposite). A large skylight looms above a Duravit tub and a Runtal Radia towel warmer (below) in the en suite bathroom (below right).

East House Plan

N

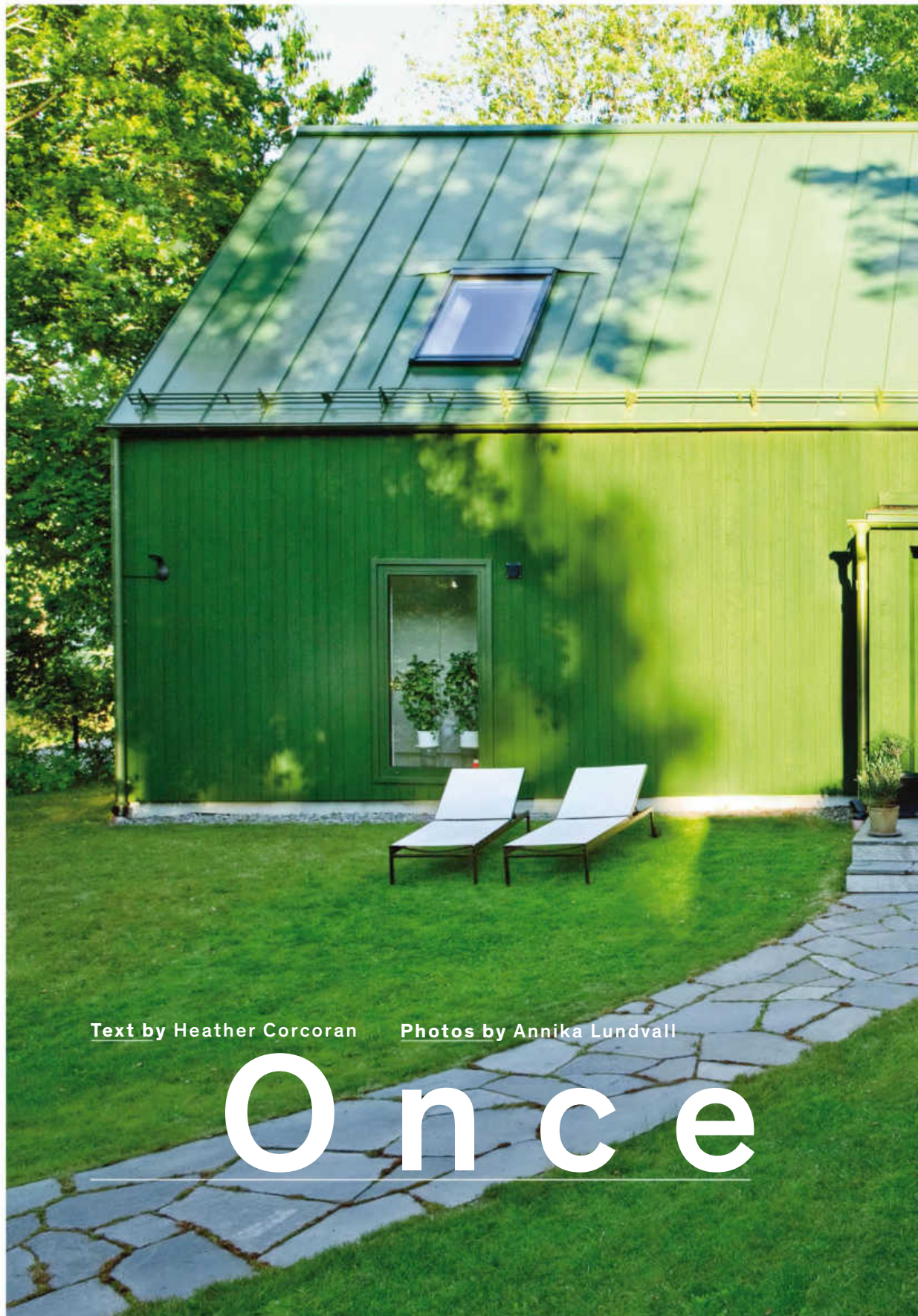
- | | | |
|----------------|-------------------|---------------|
| A Bedroom | E Master Bedroom | I Living Room |
| B Bathroom | F Master Bathroom | J Dining Room |
| C Powder Room | G Vestibule | K Kitchen |
| D Laundry Room | H Study | L Entry |



the site. "He has a wonderful eye and great sense of botany," says Rose of their collaboration. "The way this house is kind of settled in [the landscape] was entirely intentional from the beginning." The relationship between the house and nature is just as important to Cynthia, who happily shares Rose's sentiment: "Together, the house and landscaping enhance the experience of the site without intruding on it." □



"How would a kid draw a house?" architect Per Franson asked himself when designing the Olivero-Reinius family home in suburban Stockholm. The simple prefab structure's unusual color comes from a traditional source: *falun rödfärg*, the historic mineral paint that gives the region's famous barns their red color. Here, the addition of a tint created a hue that matched the house's green Plannja roof panels.



Text by Heather Corcoran

Photos by Annika Lundvall

Once



Project | Architect | Location
Villa Olivero | Franson Wreland | Lidingö, Sweden

Removed

In Sweden, an architect
finds an efficient building solution
260 miles from home.



A double-height corridor runs the length of the house, and a slatted wall on the second floor overlooks the space (left). In the master bedroom, a Hästens bed is atop a Mats Broberg & Johan Ridderstråle rug (above). Franson Wreland also designed the courtyard and a pair of 160-square-foot outbuildings—one is used

as guest quarters and the other as storage space. While residents Julia and Fatima Olivero-Reinius chat outdoors, Chippie the dog approaches an Asplund desk and a chair by LucidiPevere (opposite). Outside, Kartell Masters chairs surround a Tom Dixon Screw table (opposite, top).

Building a house is a journey filled with unforeseeable variables. When traditional hiccups like late shipments and permit delays are compounded by a harsh Swedish winter, the challenges may seem almost insurmountable. On Lidingö, an island in the suburbs of Stockholm, one architect found a way to cut time—and costs—thanks to a tip from his contractor.

When Per Franson was tasked with building a minimalist family home for Fatima Olivero-Reinius, a Web designer, and her husband, Johan, an advertising executive, he wasn't expecting to sidestep the usual challenges of construction. But builder Michael Johansson offered a novel solution: He and his team of carpenters would build the structure in a hangar-like space in Johansson's hometown of Kalmar, some 260 miles from the building site.

At first, Franson and his business partner, Mattias Wreland, weren't sure. They had built a house with

prefab components before, but this project would be the first time they'd be designing one with the intention of building off-site from the very beginning. Eventually, Johansson swayed the architects with the benefits of using his own team on his own turf.

"I've been to so many construction sites where you have meetings on a Monday afternoon, snow is falling, or, even worse, it's raining. It's wet, it's damp, it's dark, and nobody's in a good mood," Franson recalls. "Obviously, you cannot do as good work then as you can in an indoor environment in a large space where it's warm and you can listen to good music."

The decision to build in Kalmar wasn't just a matter of convenience. The small city is located in southeastern Sweden in the region of Småland, where both Franson and Wreland—who has since shifted his primary focus to furniture-making—were raised. It's an area steeped in craftsmanship, with a wealth of small factories, carpenters, and builders, and its influence extends to the heart of the architects' practice. >

“When we started our company, we were interested in the industrialization of design,” Franson says. “You want to talk to the factory, or, in this case, the carpenter, and, maybe through industrialization, come up with an even greater design.”

The residents were open to the solution. They knew they wanted a modern house that connected them to nature without being a glass box, and a design that complemented a nearby home by the well-known Swedish architect Thomas Sandell. The other requirements were simple: a kitchen to serve as a gathering place, a master bedroom for the parents, and three identical bedrooms for their growing daughters, Julia, Paula, and Sofia, now 13, 11, and 9.

Among the challenges Franson and Wreland faced were local building restrictions that limited the scale of the house to one and a half stories. Taking a cue from the historic structures around it, they imagined the house like a barn and a hayloft. Communal areas and the master bedroom comprise the first floor; the girls’ bedrooms, bathroom, and living room take up the second. Open sight lines from top to bottom connect the two spaces, while grown-ups and kids have plenty of space for themselves. >

“People who are into architecture love the color. The garbage guys are like, ‘You’re crazy.’”

—Fatima Olivero-Reinius, resident



**"I'm in love with the floor plan.
A kid can be on the upper floor talking
to dad in the living room.
They're far away but have visual
connections between them."**

—Per Franson, architect



In the dining area, Splügen Bräu pendant lamps for Flos hang over a Super-Elliptical table by Piet Hein and Bruno Mathsson for Fritz Hansen (opposite). The second floor holds three bedrooms and a living area for the girls. Here, Paula, 11, and Sofia, 9, hang out near an IKEA PS 2012 sofa by Nike Karlsson. The slatted wall at left allows a view to the downstairs.



Zebra-print cushion covers from H&M Home and a pair of tables by Patricia Urquiola for B&B Italia provide a colorful counterpoint to the neutral palette of the living area's B&B Italia sofa and Pernilla 69 arm-chairs by Bruno Mathsson for Dux. Upstairs, each daughter's bedroom was designed as a sanctuary, with cozy touches

like Simon Key Bertman quilts and cushions (opposite, top). The master bedroom opens onto the backyard (opposite, center). "The view is beautiful year-round," Fatima says. Six-inch-square blue tiles cover the walls and floor of the girls' upstairs bathroom. The towels and rug are also by H&M Home (opposite, bottom).



"We wanted the family to be able to move around the whole floor plan," Franson explains. "You can actually see yourself walking in a figure eight, which makes it interesting."

Further restrictions, which limited the size of out-buildings to 15 square meters (160 square feet), led to the creation of two matching structures, a storage space and a guest cottage that each max out the square footage the architects could build without needing a permit. With these twin spaces set across a small courtyard that the architects also designed, the result is a small compound that's complete to itself—the house like a barn, looking out not to the neighbors but over its own stables.

The architects ended up with a 50-50 split between off-site and on-site work, building the shell of the house in the hangar and finishing the details on location. To avoid the telltale seams of modular construction, the exterior pine cladding and Plannja metal roof were installed and painted after the pieces were

shipped to Lidingö. All together, the process took about eight months.

Creating a prefab program from the very beginning led to surprisingly few compromises. One came in the form of the windows—ordered from Poland and custom painted to match the exterior's traditional green-tinted *falurödfärg* mineral paint—which were lifted from the floor to allow space for a beam underneath to make the panels more stable for transportation. "We didn't have to rethink too much, actually. It's a matter of centimeters, plus or minus, to be efficient on that loading truck," Franson explains.

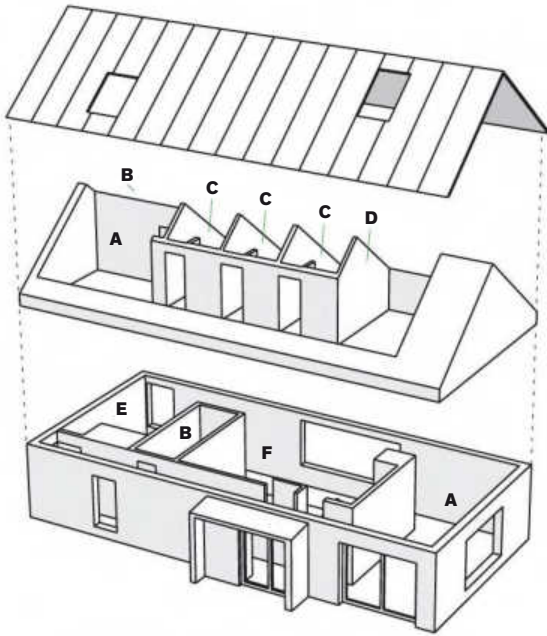
The success of the project has inspired Franson to imagine recreating it for other clients, tweaking the plans, and the color, to suit their individual needs. And thanks to the off-the-shelf solutions the architects chose, it's easily achievable.

"When I think of the house, I actually think of houses, numerous houses," Franson says. "In our little dream, this is the first one of many." □

Villa Olivero Plan

N ➔

- A Living Room D Stairwell
- B Bathroom E Master Bedroom
- C Bedroom F Kitchen



“Because of the windows, we didn’t need a lot of stuff to disturb the view.”

—Fatima Olivero-Reinius



ILLUSTRATION BY JASON LEE

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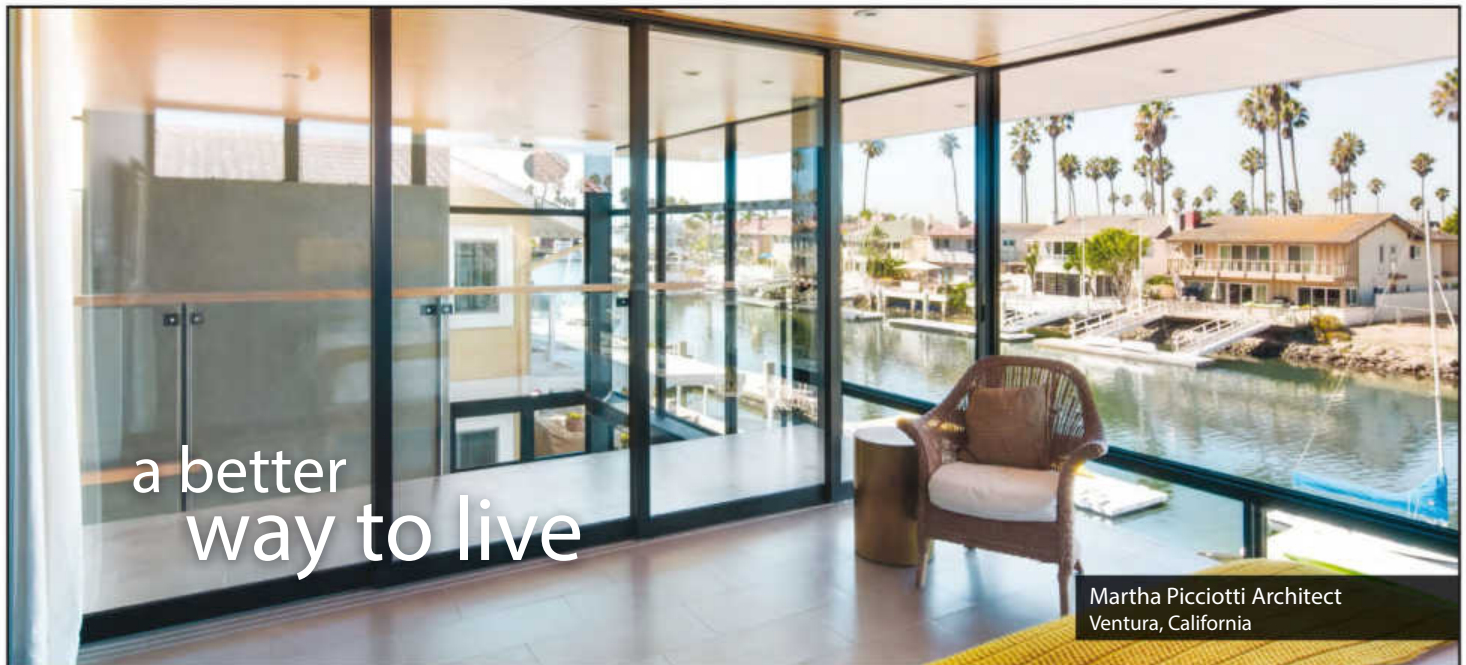
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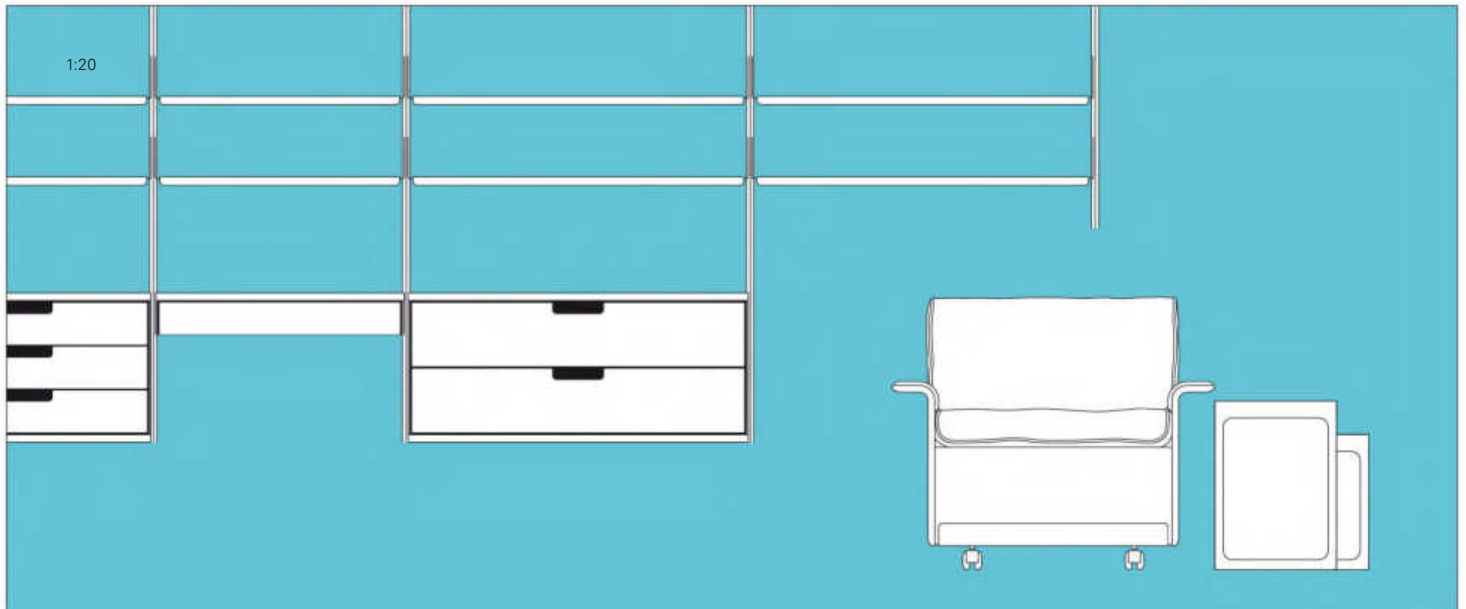


Martha Picciotti Architect
Ventura, California

▶ multi-slide door ▶ pocket door ▶ bi-fold door ▶ sliding glass door ▶ hinge & pivot door ▶ window wall



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The English butler

Dieter Rams has often said that his designs are "akin to the English butler: always present but rarely seen."

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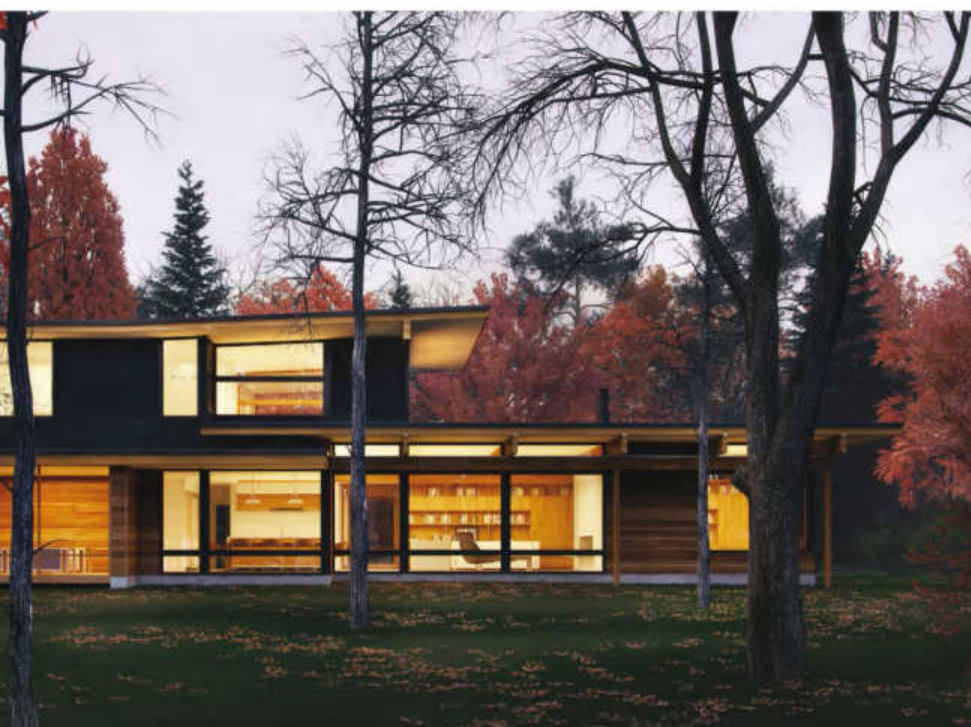


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Turkel. This way home.

The antenna of Claude Vasconi's TDF television tower is visible through the Velux skylight architects Caroline Djuric and Mirco Tardio added to a family house in France. "It's very French, very angular," Djuric says of the renovation. The light fixture was found at a *brocante*, or vintage market.

The Outer Limits

In the suburbs of Paris, an architect with an eco-friendly practice doesn't let tradition stand in the way of innovation.

TEXT BY
Stephen Heyman
PHOTOS BY
Joakim Blockstrom

PROJECT
Les Lilas Renovation
ARCHITECT
Djuric Tardio Architectes
LOCATION
Les Lilas, France

Les Lilas, a leafy, sleepy suburb on the eastern fringe of Paris, is an identifiable part of the city's skyline thanks only to Claude Vasconi's giant mushroom-shaped TDF television tower. On a narrow block lined with anonymous apartment buildings and small brick homes stands another modern addition to the *banlieue*: a cedar house that appears to be growing happily out of a squat box of gray concrete.

The design is by Caroline Djuric, cofounder of Djuric Tardio Architectes, a Paris-based firm that specializes in sneaking cutting-edge ecological ideas into the city's existing urban framework—much of which is reinforced by ironclad zoning restrictions and a strong sense of tradition.

But Djuric is not one to bow to the status quo. In Antony, a densely populated suburb located to the south of the city, she and her partner, Mirco Tardio, >

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built an award-winning prefabricated house that was assembled in just two weeks. Its roof is pitched like the homes surrounding it but is composed of open slats, letting in light and rain to nourish a suspended garden filled with grapevines, summer squash, and kiwifruit. Even more radical than Djuric's and Tardio's current projects are their ideas for future ones, such as the spiraling wooden tepees that they propose to build in small parks throughout the capital to house day-care centers, adding value to green spaces in neighborhoods where empty lots are nonexistent.

The project in Les Lilas involved the usual spirit of ingenuity for this firm accustomed to creating adventurous designs within strict limits. To accommodate a family of four without running afoul of zoning rules, an existing brick house would nearly double in size (to a little over 1,600 square feet) with only a slight extension of its footprint.

"We chopped off the head of the house," Djuric says, "and created a new top floor made of pine." The extension's >

A shift in material on the facade, from concrete to red cedar, delineates old and new spaces (right). In the living area, a 2010 Vertigo lamp by Constance Guisset hangs above a 1974 Gijs Bakker Strip table; the residents believe the floor lamp in the foreground is Murano glass. Dark panels of metal, left behind by the previous homeowners, were stored outside until a rich patina developed. Now they hide a library (below).



"It's the meeting of two expressions and two time periods, which interested us."
—Caroline Djuric, architect



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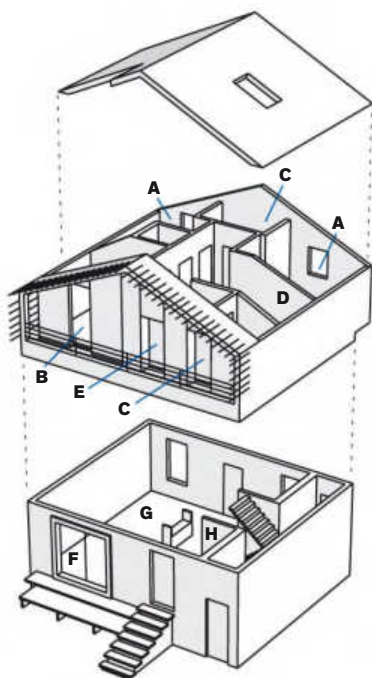
backstory

walls were constructed from prefabricated panels, which cut down on costs, keeping the project within its budget of approximately \$280,000.

It was important, Djuric says, that the seam connecting the existing house to the extension be “legible.” The house’s facade blends in with the rhythm of the street, while the result is more contemporary in the rear, with wood projecting from the slatted roof, tempering any traditional connotations of the building’s silhouette. This modern profile backs out onto a wild garden, reachable via an asymmetrical wooden stairway topped by a platform.

The backyard offers a full picture of Djuric’s handiwork—the sliding reflective panels that give off abstract effects and shaded larch reading nooks covered in plant life. The pine extension, with its cedar siding and wood-wool insulation, conserves heat in winter. In summer, the pergola and climbing vegetation act as a kind of sunscreen, keeping the house cool. The structure is appealingly framed on either side by two distinctive features of the local skyline: Vasconi’s futuristic TV tower and a concrete water tank.

As much as the idea of designing a house from the ground up appeals to Djuric, she says extension projects are in some respects more rewarding—in part because of all the challenges they present. “The most problematic designs are often the most interesting,” she explains. “Working with an existing piece of architecture, like we did here, usually leads us in unexpected directions.” □



Les Lilas Plan

- A Bedroom
- B Master Bedroom
- C Bathroom
- D Stairway
- E Office
- F Dining Area
- G Living Room
- H Kitchen

The back of the house was designed as a contemporary counterpoint to the more traditional front facade. The sliding doors and windows are by Technal. An asymmetrical wooden stairway leads down to the garden (above). A cedar-clad door in the front provides a shortcut to the backyard (right).



ILLUSTRATION BY JASON LEE



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Corner the Market

An industrious Chicago couple set up shop in a historic manufacturing district almost overnight using prefab concrete panels.

TEXT BY
Luke Hopping
PHOTOS BY
Christopher Sturman

PROJECT
Upton's Naturals Live-Work Space
ARCHITECT
UrbanLab
LOCATION
Chicago, Illinois



In one of the last industrial pockets of West Town, UrbanLab's Martin Felsen and Sarah Dunn created a modern live-work space that speaks to the neighborhood's history in form and function. The Dukane Precast concrete panels were acid-etched for a more finished look. Windows fill the double-height manufacturing space with natural light (bottom).

Careful districting has made West Grand Avenue one of the last places in Chicago's West Town where factories and family homes still exist side by side. Zoned as a planned manufacturing district (PMD) to bolster local commerce, the south side of the street is populated by brick warehouses, while the northern half is mostly residential.

Despite the proximity of live and work spaces, incorporating both elements into a single building is practically unheard of in the area, as Daniel Staackman and Nicole Sopko discovered when they began researching the arterial as a home for themselves and their vegan food

company, Upton's Naturals. The business, founded by Daniel in 2006, requires space for office and storefront operations, as well as manufacturing for their signature product, seitan, a protein-filled meat alternative made by rinsing the starch from wheat. Daniel knew he wanted to be close at all times, a decision that greatly narrowed their search.

"We could find plenty of industrial buildings that we could put a factory in, but they weren't appropriate for retail and definitely not for living," he recalls. A vacant lot across from the PMD met all their criteria but necessitated a fresh build. Looking to offset the cost of >



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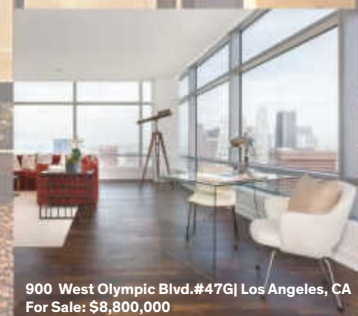
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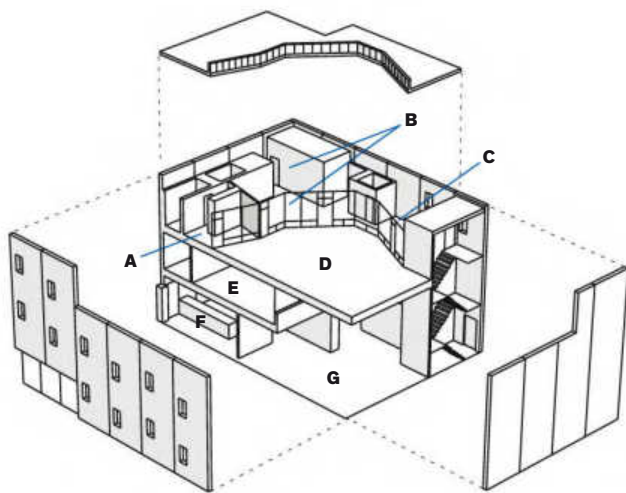
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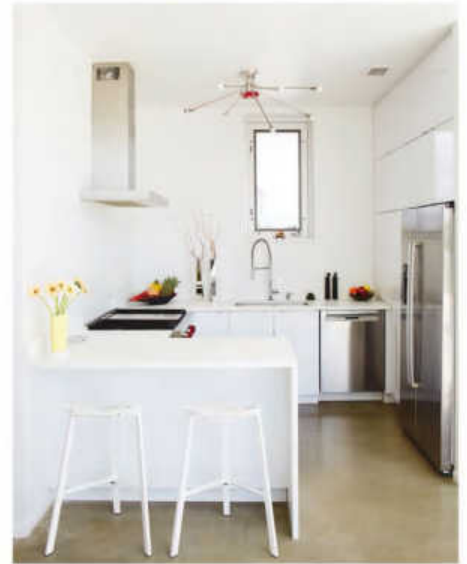
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**Upton's Naturals
Live-Work Space Plan**

- A Bedroom
- B Living Area/Kitchen
- C Studio
- D Roof Deck
- E Office
- F Upton's Breakroom
- G Factory Floor



construction, Daniel and Nicole, Upton's vice president, turned to architect Martin Felsen and designer Sarah Dunn of UrbanLab. The designers had used prefab elements to make their own live-work space, and set out to create a mixed-use building that wouldn't shortchange any of Upton's functions.


Going completely prefab, the UrbanLab team reasoned, would mitigate cost but would also sacrifice flexibility. "Everybody's dream is: You call and order [a home], and two weeks later it arrives," Dunn says. "Our strategy is to prefab intelligently."

To that end, Dunn and Felsen proposed a solution that takes full advantage of the corner lot's siting. Over two days in late 2013, 20 concrete panels were trucked in and hoisted into place. With the building's three-story raw concrete shell erected, the team spent the next six months installing everything from industrial freezers to the residents' modern art collection.

What emerged is a holistic live-work residence that lets Daniel and Nicole handle all their business in-house. With an interior measuring 8,340 square feet, the space seems imposing, but the >

A 1,435-square-foot apartment tops the three-story structure. In lieu of a dining room, the kitchen features a built-in bar with a pair of Konstantin Grcic's Stool_One chairs for Magis (above). The floors are polished concrete, a money-saving move that allowed for splurges like the floor-to-ceiling windows from Chicago Tempered Glass set in Tubelite frames (below).





“This type of prefab is normally for quick-and-dirty construction. We tried to push the technology to make it as beautiful as possible.” —Sarah Dunn, designer

The living area blends modern classics with contemporary pieces like the black *Thing 4* stoneware sculpture by Matthias Merkel Hess and Jonathan Muecke's brass *Low Table* (LT), both from Volume Gallery. The coffee table is by Harry Weese for Baldwin Kingrey, an early design shop in Chicago, and the RAR rocker by Charles and Ray Eames for Herman Miller belonged to Nicole Sopko's grandmother.



The raw concrete panels serve as a backdrop for the couple's design collection. The bedroom features a Rocking Stool by Isamu Noguchi for Knoll and a Kelvin lamp by Antonio Citterio for Flos (left). A steam shower was one of Daniel Staackman's main requests; this one is by Mr. Steam with faucets from the Axor Bouroullec line (above). The office is a showcase that includes an Eames Storage Unit for Herman Miller, a wall-mounted Eames leg splint, and chairs by Eero Saarinen and Harry Bertoia for Knoll (below).

designers insist there isn't an inch of fat, a claim supported by its final price tag: \$200 per square foot.

Manufacturing and retail occupy the first floor; offices are located on the second. The residents took care to make the business as amenable to its neighbors and 20-person staff as possible. "I've done every job here," says Daniel, "so I know what it's like to work eight hours in an industrial kitchen." The factory floor is bathed in sunlight, while the vegan cafe, Upton's Breakroom, beckons passersby through glass walls.

Like the work environments, the 1,435-square-foot top-floor apartment prioritizes natural light and functionality. The bedroom, kitchen, and living area form a U shape around a capacious roof deck with breathtaking views of downtown Chicago.

Even in their sanctuary, the couple's work ethic occasionally finds a home. A room off the kitchen has hosted yoga classes led by Nicole, just one of the ways the building opens itself to residents of the area. On a typical weekday lunch hour, Upton's Breakroom is busy with regulars from the nearby warehouses. "We live in this neighborhood, we have a neighborhood business, and the neighbors come," says Nicole. □



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Up to Eleven

A couple builds a new home, repurposing a series of 11 shipping containers and an existing concrete foundation to maximal effect.

TEXT BY
Aileen Kwun
PHOTOS BY
Ike Edeani

PROJECT
Moseley-Mathesius Residence
DESIGNERS
Martha Moseley and Bill Mathesius
LOCATION
Yardley, Pennsylvania



Purchasing a lot off the Delaware River in Pennsylvania, Martha Moseley and Bill Mathesius adapted an unused concrete foundation—remnants of its previous

owner's abandoned plans—to create a home that's uniquely their own. "We were inspired by the site, and our desire to have something cool and different," says Moseley.

Smart Design Solutions

Building in a Harsh Climate

We visit a modern Palm Springs residence designed by Sander Architects in this issue (p. 66). Principal Whitney Sander's goal was to keep the clients' electric bills down, a challenge in a region known for its extreme temperatures. Online, we share his top five design tips for beating the heat. dwell.com/heating-cooling-tips



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Firm Spotlight

A Paris Practice with a Green Focus

Djuric Tardio Architectes created the prefab home outside Paris that's featured on page 96. Since its formation in 2004, the studio has transformed the historic city into a greener place, one efficient dwelling at a time. We share some innovative ideas from their portfolio on our site. dwell.com/djuric-tardio



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Just west of the New Jersey– Pennsylvania border, in the Bucks County borough of Yardley, across the street from the Delaware River, the home of Martha Moseley and Bill Mathesius sits on a sizable lot. Fashioned from 11 shipping containers and a preexisting raised-concrete foundation, the three-level, 7,200-square-foot structure stands in stark contrast to the neighboring vernacular of prewar summer cottages. The couple were inspired to build using the distinctively industrial material upon realizing the length of the foundation—a botched, unrealized construction project of its previous owner—perfectly matched that of 45-foot-long containers. Mostly self-designed, and largely furnished with pieces designed by Mathesius himself, the structure is akin to a giant art project and manifestation of their personalities. We spoke with Moseley about the homegrown process of building the residence.

MARTHA MOSELEY: There were little summer bungalows here in the '30s and '40s—that's the way this community had developed. There was one here and it burned down, and so that owner decided to build a monster house. He put in all the concrete but abandoned the project. That's part of what we purchased and very much what inspired us to build with shipping containers: this concrete foundation.

It's not just our primary residence, it's our only residence. Bill and I had decided we wanted to relocate from our situations in New Jersey. We each owned there and decided to sell those properties and come here together. I was charged with finding something that had three things: It had to have a view; it needed to be in Pennsylvania; and it needed to be approximate to Trenton, New Jersey. Because of his position as a state superior court judge (and he was also the county executive of Mercer County in New Jersey), a lot

The couple connected several of the shipping containers, hollowing out the sides to form large, open living areas. "I've always been a loft guy," says Mathesius. Embracing the industrial character of the corrugated steel material, he and Moseley applied the salvaged scraps as decorative siding for the hand-welded staircase (top and above left). The custom kitchen boasts a suite of appliances by Miele and custom sliding doors and windows by Arcadia Architectural Series that open to views of the Delaware River, just across the street (above).

“It was a pleasure to do what we did, and we have no regrets. Everything came out the way we wanted it to. It’s like a vacation house we get to live in every day.”
—Bill Mathesius, resident



In the master bedroom (left), a custom bed by Jason Micciche is outfitted with linens from Marimekko; the ceiling fan is by Fanimation. In Mathesius's office on the third floor, an antique armchair, a rug, and a bookshelf made from salvaged wood create a cozy, sun-filled reading nook (above). A mix of vintage finds and pieces designed by Mathesius, including a Cor-Ten steel fire pit on the second-floor deck (below), furnish a majority of the home.

of Bill's world is still based around Trenton, which is only a few miles away. I started my search and found this site, which has a view, is in Pennsylvania, and is near Trenton.

We came and looked at what was for sale—the concrete and the lot—and when I saw it, I recalled a magazine article on shipping-container homes. That inspired me and was sort of the catalyst. Then we did some homework and figured it out. We went to the Port Newark–Elizabeth Marine Terminal to pick out our containers—as with many things, you have to get a broker.

The house is made out of 11 shipping containers, which run lengthwise, where the beams are; we covered most of the interior sides with Sheetrock. Each container measures 45 feet. Interestingly, this concrete structure that was already in place is just about 45 feet wide, too, which worked out perfectly for us.

Bill and I pretty much did the whole

interior layout. It was important to us, as we were designing it, to make sure we didn't simply slot everything into a series of corridors. So this kitchen island configuration, which runs perpendicularly, is really a way to bridge the different units, take the focus away from the elongated container beams, and balance the overall structure. We were sensitive to making sure that we'd be able to achieve that, because we wanted it to feel open, like a loft. We were really lucky that for nearly all the decisions that had to be made, we would come to the same one without knowing it. One day, I brought a piece of paper home as a sample. I said, “This is what I want for the cabinets.” Funnily enough, Bill had found something that was nearly identical to it.

The whole north-facing side of the house is planted with bamboo, which acts as a wonderful natural curtain. It actually belongs to the neighbor—we love it, and they love it, so it's perfect. >



The bamboo grows so quickly that if you stood over it, you'd get harpooned! Since the bamboo provides a natural canopy, we have very few window treatments on this side of the house. The large windows are all custom-made.

Our guest room, which we refer to as the sleeping nook, is exactly the width of a single container. You can see how, if we had decided to box things off, rather than cutting out each container wall, it would have felt fairly narrow—eight feet is not very wide. We painted the walls in this room but kept the original decals exposed and hung all the framed artwork with magnets. It's rare that more than one of my kids will visit at a time, but when they do, they'll sleep here—it's the only extra room with any privacy. It's closed off by these white bas-relief doors, designed by Bill. There

are hardly any doors in the house, but there are also two shoji-style screen doors, also by Bill, which lead to the master bedroom. Most of the artwork in the house is Bill's. He did all the sculptures, paintings, and photography, as well as the fire pit and the planter boxes on the patios, all made of Cor-Ten steel.

Because we're in a floodplain, we can't have anything downstairs except storage and a garage—local zoning laws dictate that. So we keep all of our systems in a side room next to the guest room, and it's all very, very compact. We have an on-demand water heater, radiant heat, and central air on both levels—though we hate air-conditioning, so we rarely have it on. We've got a ton of decks, one on each floor, and another right up alongside the water.

The architecture's not for everyone;

I would say people are fascinated with it. When we purchased the lot, it was in such a state of disrepair that the neighbors were happy to see anything happen on the site. It's an improvement to the space that's of interest to everybody. The community has been such an amazing group of good, kind, thoughtful people—everybody knows everyone and helps one another. We're the only outsiders, and they've welcomed us. >

The structure consists of eight shipping containers on the second floor and three on the third floor. To meet the foundation's slightly variable width, three of the containers were halved and pulled apart toward the front of the house, which also allowed for the insertion of a custom skylight in the main living space.





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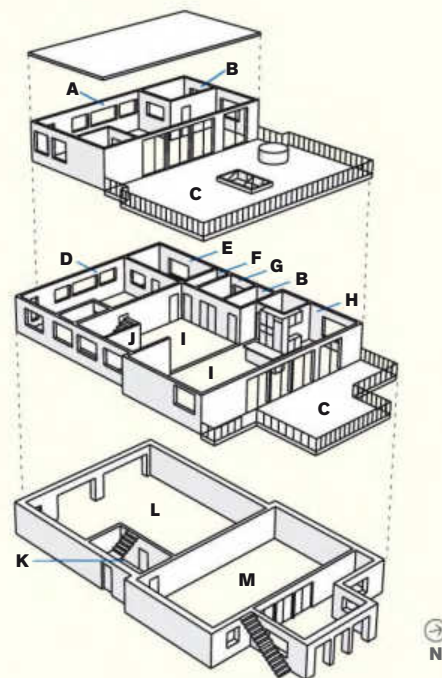
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**Moseley-Mathesius
Residence Plan**

- A Bedroom/Office
- B Bathroom
- C Deck
- D Master Bedroom
- E Master Bathroom
- F Laundry/Mechanical
- G Guest Bedroom
- H Kitchen/Breakfast Room
- I Living/Dining Area
- J Office
- K Foyer
- L Garage
- M Storage/Workout Room



Walk This Way ▲

The couple opted for a floating floor of cork tiles from Ecore Commercial Flooring. In this method of installation, tiles are affixed to one another, rather than nailed into the floorboards. This allows the tiles to expand and contract with heat, making it ideal for radiant surfaces. Moseley and Mathesius are also fans of cork's natural color. ecorecommercialflooring.com



◀ Keep It Real

Though many of the interior surfaces have been spray-foam insulated and covered in Sheetrock, the couple, drawn to the natural patina of the shipping containers, opted to keep select areas of the material exposed. Closed off by bas-relief doors designed by Mathesius, the main guest room is one of few spaces that put whole walls of the raw surface on display, painted in Benjamin Moore's warm Kalamata and Wasabi hues. benjaminmoore.com

Game Plan

The couple designed the interior themselves, which Mathesius then mapped out using a freeware version of SketchUp Make as his primary tool. A legal consultant and former state superior court judge, he had no prior experience with the 3-D modeling tool but says he quickly picked it up in a matter of weeks, noting its ease of use. sketchup.com



Tailor-Made ▲

Moseley notes the home's distinctive staircase as one of her favorite features. "When the steel was ordered from the steelyard," she says, "it was marked with our metalworker's name, for easy pickup. That scribble still exists in random places in the staircase and is very industrial—we love it!" Hand-welded by Mike Carman, a local contractor, the staircase runs through all three floors, and it was custom-sized to fit the dimensions of the shipping containers, measuring nine-feet-six-inches tall and eight-feet wide. □

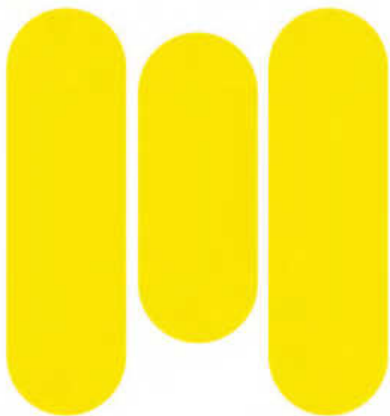


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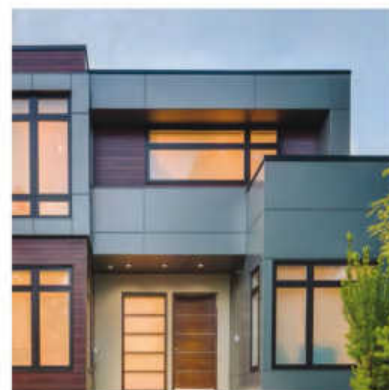
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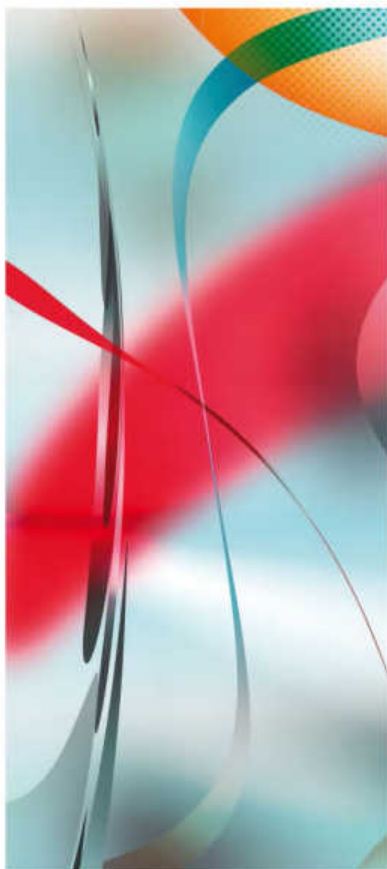


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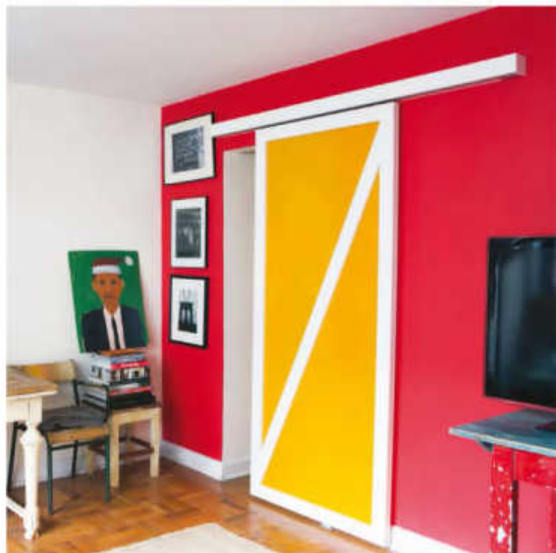
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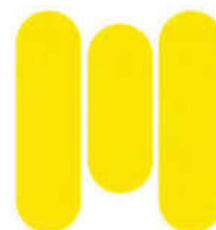
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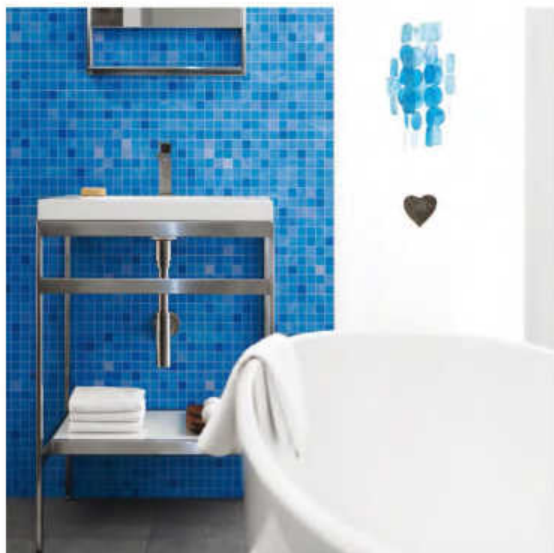


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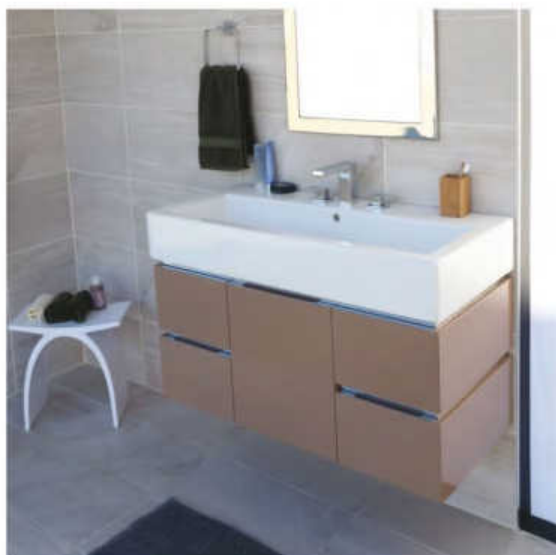
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woollypocket.com

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Sourcing

The products, furniture, architects, designers, and builders featured in this issue.

35 Modern World

Wood-effect porcelain tiles by Ariostea
ariostea-high-tech.com
Bathtub by The Japanese Bath Company japanesebath.com.au
Croma showerhead by Hansgrohe hansgrohe-usa.com
Oven, cooktop, range hood, and dishwasher by Bosch
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Countertops by Essastone
essastone.com.au
Stratford Homes
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Joe Burke Lighting Design
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Steel frame by Eco Modular Living ecomodularliving.co.uk
Topdek insulated panels by Kingspan
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Virtus II solar panels by ReneSola us.renesola.com
Internorm Studio HF 310 triple-glazed composite windows internorm.com
Malmo cabinets by Kitchen Collection kitchencollection.co.uk

66 Passive Cool

Sander Architects
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Exterior tile by Configur8
configur-8.com
Lighting design by Skip Yeknik
760-424-9272
Art by James Jensen
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Cloe chaise longues and Miss Petra chairs by Myyour
myyour.eu
Metropolitan chair by B&B Italia bebitalia.com
Art by Brooke Westlund
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Mah Jong sofa, Cute Cut coffee tables, Exclamation sofa, Less is More table, Limbo console, Bakea chair, and Syntaxe dining table by Roche Bobois
roche-bobois.com
Calin chairs by Pascal Mourgue for Ligne Roset
ligne-roset-usa.com
Induction cooktop by Gaggenau gaggenau.com
Oven by Miele miele.com
Hood by Futuro Futuro
futurofuturo.com

Sinks by Blanco
blanco-germany.com
Bathroom faucets and shower fixtures by Cea ceadesign.it
Sink by Wetstyle wetstyle.ca
Milk Bottle lamp by Droog
droog.com
Fluttua bed, bedside tables, and Morgana storage by Daniele Lago for Lago lago.it
Bathtub by Boffi boffi.com
Sink by Antonio Lupi
antoniolupi.it
Bed by Crate & Barrel
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Bedside tables by Blu Dot
bludot.com
Sofa, cabinets in kitchenette, chairs at white table, by IKEA
ikea.com
Sofa by West Elm westelm.com
Bedside tables by Room & Board roomandboard.com
Flight recliner by Jeffrey Bernett and Nicholas Dodziuk for Design Within Reach
dwr.com

74 A Movable Feat

Peter Rose + Partners
roseandpartners.com
Michael Van Valkenburgh Associates mvainc.com
Table, custom mahogany headboard, and bed frame by Larry Hepler
lhepler.vineyard.net
Cassina Superleggera ashwood chairs from Montage
cassina.com/en
Glass lamp by Massimiliano Schiavon
massimilianoschiavon.com
Ladena undercounter sink by Kohler us.kohler.com
Tara Classic faucet and showerhead by Dornbracht
dornbracht.com
Bathtub by Duravit duravit.us
Mirror cabinet by Robern
robern.com
Radia towel warmer by Runtal
runtalnorthamerica.com
Teak bench by Skagerak from Horne skagerak.dk
Custom track curtains from JW Designs jw-designs.com
Convert shades from Vineyard Decorators
vineyarddecorators.com

Frank sofa and chaise by Antonio Citterio for B&B Italia
bebitalia.com
Paulistano armchairs by Paulo Mendes da Rocha from Design Within Reach dwr.com
Bestlite BL3 floor lamps from Horne bestlite.org.uk
Wishbone chairs by Hans Wegner for Carl Hansen & Søn
carlhansen.com
Convection steam oven, MasterChef single oven, and dishwasher by Miele miele.com
Gas range top by Wolf and refrigerator by Subzero
subzero-wolf.com
Avado undermount double bowl sink by Elkay elkay.com

82 Once Removed

Franson Wreland
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Roof panels by Plannja
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Chaise lounges and PS 2012 sofa by Nike Karlsson for IKEA
ikea.com
Masters chair by Philippe Starck and Eugeni Quitllet for Kartell kartell.com
Screw table by Tom Dixon
tomdixon.net
Bed by Hästens hastens.com
Tati desk, Nati Tati nightstand, and Fleur rug by Mats Broberg & Johan Ridderstråle; rug by Sandra Adrian Asplund; and Pile table by Jessica Signell Knutsson for Asplund
asplund.org
Plana upholstered chair by LucidiPevere for Kristalia
kristalia.it
Miss K lamp by Philippe Starck, and Splügen Bräu pendant lamp by Achille and Pier Giacomo Castiglioni for Flos usa.flos.com
Super-Elliptical table by Piet Hein and Bruno Mathsson for Fritz Hansen fritzhanzen.com
Eames Plastic Side Chair DSR by Charles and Ray Eames for Vitra vitra.com
Pernilla 69 armchairs by Bruno Mathsson for Dux dux.com
Fat Fat tables by Patricia Urquiola and sofa by B&B Italia
bebitalia.com

Tolomeo Mega floor lamp by Michele De Lucchi and Giancarlo Piretti for Artemide
artemide.net
White wool rug from Kasthall
kasthall.com
Shoelaces Increasing quilt and cushion by Simon Key Bertman
Textile Design & Art
bertman.nu

96 Backstory

Djuric Tardio Architectes
djuric-tardio.com
Skylight by Velux veluxusa.com
Windows and sliding doors by Technal technal.com
Verner Panton cabinets by Kvik
kvik.com
Vertigo pendant lamp by Constance Guisset from Petite Friture petitefriture.com

102 Big Idea

UrbanLab urbanlab.com
Summit Design + Build
summitdb.com
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Precast dukaneprecast.com
Windows by Chicago Tempered Glass
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Window casings by Tubelite
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Stool_One chair by Konstantin Grcic for Magis
magisdesign.com
Refrigerator, dishwasher, and hood by Bosch
bosch-home.com
Range by Wolf
subzero-wolf.com
Axor Citterio faucet and Axor Bouroullec faucet for Hansgrohe hansgrohe-usa.com
AJ floor lamp by Arne Jacobsen for Louis Poulsen
louispoulsen.com
Thing 4 by Matthias Merkel Hess, Low table (LT) by Jonathan Muecke, and Assemblage by Thaddeus Wolfe from Volume Gallery
wvolumes.com
Eero table and 100 Variations table by Jonathan Nesci from Casati Gallery casatigallery.com
Sink by Duravit duravit.us
Steam shower by Mr. Steam
mrsteam.com

Vintage Isamu Noguchi rocking stool for Knoll from Pegboard Modern
pegboardmodern.com
Kelvin lamp by Antonio Citterio for Flos usa.flos.com
Vintage Flag Halyard chair by Hans Wegner from Wright
wright20.com

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A lakeside prefab in Norway is a study in idyllic seclusion.

Distant Structure



TEXT BY
William Harrison
PHOTO BY
James Silverman

Alone by a small lake amid a virtually untouched mountain range in western Norway, the Bjellandsbu, a 376-square-foot hunting cabin, is the far-flung prefab of which many dream. For Snøhetta, the firm that designed the retreat for finance guru Osvald Bjelland, building here necessitated a flexible approach that prioritized locally sourced materials.

Initially told he could only visit the site via helicopter, photographer James Silverman had to remain adaptable as well, clambering across frozen streams, snow banks, and sheets of ice on horseback to reach the cabin. The resulting image underscores the sublime beauty of the project and its surroundings, as well as the fortitude of all involved. □

The cabin is notable for its terrain-conscious materials: local stone lines the front facade and the grass-coated roof appears to grow directly from its surroundings.

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